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Knew Him

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Musical Philanthropist

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Do You Know How Your
Piano Is Tuned
and Why?

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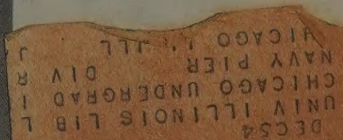
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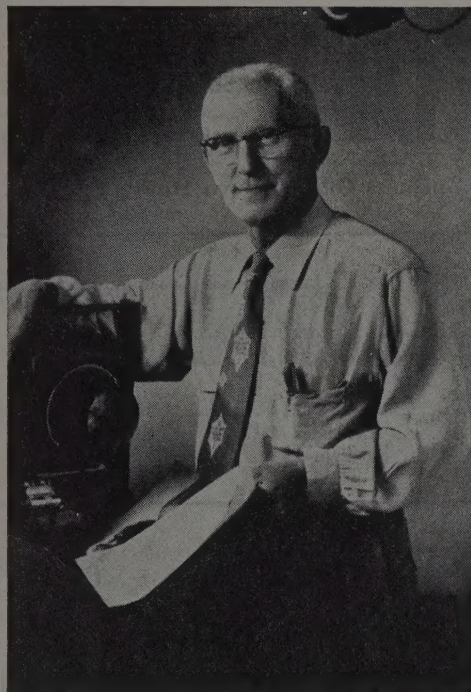
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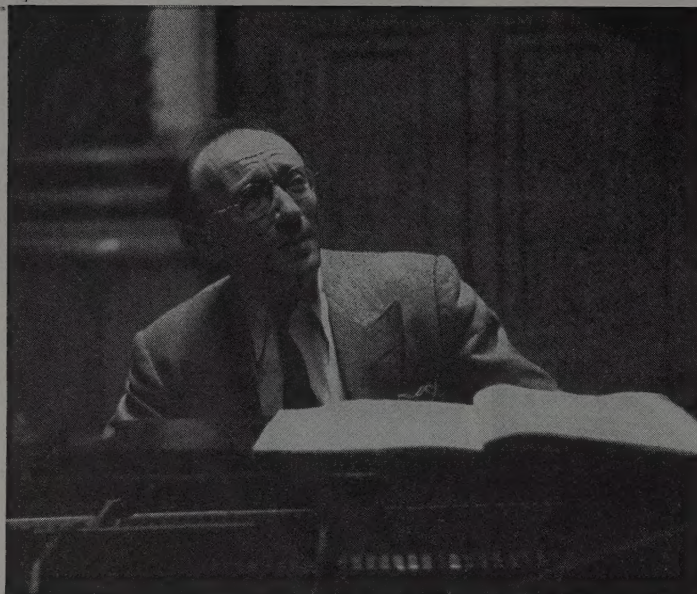
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LETTERS

TO THE EDITOR

"Music to Unite Nations"

Sir: As a station (TV and A.M.) representative, I spend much time on the road and consequently, find myself exposed to diverse types of reading matter.

I picked up a copy of the December issue of ETUDE and found among its pages some of the most interesting reading that I (a layman) have been exposed to for some time.

In particular, an article by a Mrs. Esther Rennick had such pertinent meaning that I would not be surprised to see it reprinted in a publication like the Reader's Digest. I say this not to slight your magazine, but to emphasize the scope of the article and the interest it held for me.

At a time like this, it was of

particular good fortune to read of such positive and hopeful efforts in the world of music, this same world of politics and strife and wars and threats of wars, in a style of clearness and lucidity not unlike music itself.

Normally, I would be embarrassed at writing such a letter, but I feel sincerely that the writer and her work warranted this written appreciation.

To return to the world of politics, if the men so engaged were of the stamp of the people referred to in the article, the hopes of the United Nations would be much strengthened, and therefore the hopes of the people, too.

May I compliment your publication again and again the writing of the very capable Mrs. Rennick.

(I confess, I did not buy the magazine. It was lying in the desk of the room I am occupying at the Hotel Antlers, Indianapolis. However, wherever I am in the future, I will make it a point to search out your magazine on the newsstands.)

James J. McEaney
Detroit, Michigan

Dimitri Mitropoulos

Dear Sir: I have enjoyed the article about conducting furnished by Rose Heylbut consequent of her interview with Dimitri Mitropoulos.

I believe his advice to student conductors fills a definitive need, but especially to those aspirants who find themselves within his field of gravitation.

If one is discouraged by the article, I suggest he realize it is not meant for those who are less than potential "subjects" to the maestro.

E. R. Petrich
Seattle, Washington

Articles

Sir: I would like to express my appreciation for the help I have received from the ETUDE. It has been of inestimable value to me as a voice teacher for the past seven years. It has offered the ideas of so many different artists. These articles have helped me to evaluate my own methods and they have also helped me to strengthen ideas which were my own.

I have been especially interested in the articles about teaching young singers the fundamentals of singing. I have contemplated for a long time having a small group of young voices (not more than six) in a voice class. I have begun this work. I agree that young voices must be carefully guided for I have seen many young voices exploited by people who had no idea of the elements of good singing and the means to achieve it. However, I feel that young pupils are going to sing and that their future will be safer under the direction of one who understands the fundamentals.

Mrs. Wade Tull
Crossett, Arkansas

COMPOSER OF THE MONTH



Nicolas Miaskovsky

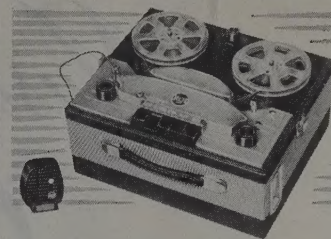
This month ETUDE honors a noted Russian composer, one of the most prolific symphonists of the contemporary music scene—Nicolas Miaskovsky, born near Warsaw, April 20, 1881; died 1950. He studied first with Glière and then with Rimsky-Korsakoff and Liadoff. His first symphony written in 1908, won him a scholarship at the Petrograd Conservatory and set him on the way to become a symphonist. Although a contemporary of Stravinsky and Prokofieff, he is in his works entirely free from any influence from either composer. His early symphonies were very somber, the

first four being written in minor keys as are also the two piano sonatas composed at about the same time.

Later his creations took on a brighter hue and in some of them he used Slavic dance themes and even folk melodies, some of which he had heard while doing military service in the army. His total output of symphonies numbers twenty-four, more than any other contemporary composer. He also wrote a number of piano works, including four sonatas; three string quartets and many songs.

This month's music section includes on page 27, Miaskovsky's *Little Fugue*.

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Musical Oddities

By NICOLAS SLONIMSKY

THE BICENTENNIAL of Giovanni Battista Viotti, the violinist whose concertos are still popular on the concert stage, was celebrated in 1953 by several musical organizations—two years too soon! What they unwittingly celebrated was the memory of a dead infant. The story is interesting.

In the village of Fontanetto, in Piedmont, there was born, on May 23, 1753, a boy, and was duly registered in the Liber Baptizatorium for 1753 under the name Giovanni Battista Viotti. Alas, his name was entered, scarcely a year later, in the mournful Liber Mortuorum, for the infant died on July 10, 1754.

On May 12, 1755, another boy was born to the Viotti couple. In the memory of their first child, they named the newly born infant Giovanni Battista Guglielmo Domenico. The third and fourth names were soon dropped, and Viotti became known to the world—and he traveled widely through France, England, Germany and Russia—as Giovanni Battista Viotti.

Early biographers of Viotti searched the parish registries of Fontanetto and found the entry of his infant brother and namesake. The erroneous date, May 23, 1753, was incorporated in all music dictionaries. It was not until 1935, that further search established the fact that the Viotti of the violin concertos was not the infant born two years before him. The facts were published in the Italian press, but escaped the attention of the musical world at large. Thus came the premature celebration of Viotti's bicentennial. Violinists, conductors and musicologists will have another chance to pay tribute to Viotti in May 1955, the true jubilee year.

A Chicago businessman attended a symphony concert conducted by Theodore Thomas, in the 1890's, and was greatly impressed. He congratulated the con-

ductor, and said: "I don't know much about music. But the way those violinists turned over their pages all at once is one of the most remarkable things I have ever seen."

Great conductors of the past were not always perfect gentlemen. When Hans von Bülow conducted an oratorio in a small German town, he was annoyed by constant whispering among the ladies of the choir during rehearsals. "Ladies," he finally said, "the title of this work is not 'The Salvation of Rome'." The allusion was, of course, to the legend that Rome was once saved from the enemy at the gate by the cackling of geese which alerted the defenders.

THE VIOLINIST Bellachini (whose real name was Berlach) was a great practical joker. After he played at the court of the German Emperor Wilhelm the First, he pulled out a pen and said: "Your Majesty, please write: *Bellachini Is A Bluff*." His Majesty tried, but the pen wouldn't work. "Now write: *Bellachini Is My Court Musician*," suggested the violinist. The pen miraculously regained its capacity. "Thank you, your Majesty," said Bellachini, collecting the pen and the signature. After that, he invariably announced his concerts as Court Musician to His Majesty.

Karl Muck possessed a caustic sense of humor. When he was the conductor of the Boston Symphony Orchestra, one of the violinists, a fine musician, was distinguished by a prominent nose. He also had a tendency to rush the tempo. After a concert, Muck said to him: "You won by a nose. But next time I want you to arrive at the finish with the rest of the entrants."

The popular concerts presented by the French conductor

Pasdeloup in Paris during the 1860's, were usually introduced by a speaker who announced the program. At one of these concerts, the announcer became confused and told the audience in a clear loud voice: "Monsieur Pasdeloup will be conducted by the orchestra."

One of the most popular conductors in England in the second half of the nineteenth century was Hans Richter. He endeared himself to the players by a brand of English that sounded like deliberate punning. He would translate a German word by its nearest English equivalent in sound. Thus, he told the cellists: "Please, go to the sea-side" (C-Saite, that is, C string). Or he would say: "Play pizzicato with the meat, not with the nail."

Fortune Gallo, the famous impresario whose first name providentially spelled financial success, for he made a fortune as the American manager of many opera stars, was with Caruso at the time of the San Francisco earthquake of 1906. One of Caruso's semi-jocular claims was that he could break a glass by singing his high notes. Gallo said it was impossible. On the morning of the earthquake Gallo found Caruso sitting on his suitcase in front of the half-wrecked hotel, with broken glass strewn all around him. "Look at this," said Caruso sadly, "I told you it would happen when I sounded my top note."

Caruso took childish delight in playing tricks on friends. Some of his eccentricities were unique; for instance, he could roll his ears in knots with two fingers and then he would let them unroll very slowly without touching.

When Caruso sang *Cavaradossi* in "Tosca," he dropped on the stage so violently after the "execution" that he bloodied his nose. "Well, I will have to stop singing through the nose," he commented. When he was told that at one of his performances the house was only three-quarters full, he said: "All right, I will sing only 75 percent of my program."

When Caruso made his first recordings in 1904, he was constantly worried about his throat. During a few bars of rest in a duet, he would get under the recording horn and quickly gargle his throat. In those times such sounds, made away from the horn, did not inter-

fere with the recording.

Caruso insisted on practicing even when his barber shaved him. He would stop only when the razor approached his Adam's apple.

Caruso was very generous. At Christmas he would fill a large soup plate with gold coins and would pass it around among stage hands and ballerinas as refreshments.

Caruso's parents had so many children that they neglected to enter them in the birth registries. Four boys named Enrico Caruso were born in Naples between 1870 and 1875, but they all belonged to different families of the same name. During Caruso's early appearances, the date of his birth was given variously as 1871, 1872, or 1873. The year 1873 is now generally accepted.

Moszkowski, like so many pianists of the golden era, was a man of great wit. When he was asked whether he regarded himself primarily as a pianist or a composer, he replied: "I am a *piacomponist*." He could turn his sense of humor to advantage even in business matters. When he sent the manuscript of his piano piece entitled *Le Printemps* to the publisher, he expected to receive a substantial sum of money for it. To his disappointment, the publisher sent him a check for only 120 francs. Moszkowski returned the check with a note: "I fear that you confused *Le Printemps* with *Bon Marché*." These are the names of two great department stores in Paris, and *Bon Marché* means a good bargain.

WHEN Anton Rubinstein conducted one of his symphonies in Dresden, he promised to give a luxurious supper party to the entire orchestra if the symphony was liked. But the reception by the audience was very cool. Rubinstein was dejected. He returned to his hotel room and went to bed. There was a knock at the door. "Who is it?" inquired Rubinstein. "This is Schulz," was the reply. "I am the double-bass player. You promised us a supper." "But the symphony was a fiasco," said Rubinstein. "Nobody liked it." There was a moment of silence at the door, and then Schulz said modestly: "I liked it very much." Rubinstein was amused. He dressed up and took Schulz to the best restaurant in town to celebrate the success of the concert. THE END

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Harvard University Press \$2.00

A Comet Among the Stars
by Marion Knight

This is the pathetic fictionalized biography of Otto von Sceda (1863-1932), a Viennese violinist of noble birth, who seems to have been a kind of natural genius. He received the approbation of many well-known musicians.

However, circumstances forced him to go into vaudeville where he led an exciting experience in an act called "Paganini's Ghost," in which he toured on various American circuits for many years. He had the soul of a showman. For instance, he conceived the idea of preparing for a tour in England representing himself as an American Indian. The author says, "Sceda was not content to rely upon grease-paint for his make-up. He concocted a dye in which he bathed his entire body until the copper coloring penetrated into the innermost layer of his skin. He injected bella-donna into his eyes to give them that singular glint so peculiar to the red-man and almost ruined his eyesight in the process. He shaved his head and attached a wig that held fast no matter how the wind blew. Occasionally he used the Indian sign language to make known his wants, or he merely grunted."

Did he get away with it? The author continues, "It is said his photo, the finest specimen of North American Indian, was placed in the London Museum."

Our English brothers put up with a lot of wild west buncombe from Joachim Miller, "the Byron of Oregon," with his cowboy costumes and long grey tresses to various others who were mere mountebanks.

Even Paganini, considered "the greatest violin virtuoso of all time," had "eccentricities," which would have entranced a press agent.

Liszt, according to one account, was not above sending himself bouquets to be handed over the footlights at his recitals.

Marion Knight's book is well named, "A Comet Among the Stars." Stars are eternal but comets are gone in a flash.

Pageant Press \$2.50

Stories of the Ballets
by Gladys Davidson

Every ballet has a story background of some kind. Many are so infantile in plot and conception that they hardly deserve serious consideration. Miss Davidson, an experienced British writer, has made a collection of these plots or stories of some seventy-five well-known ballets. This is supplemented by an alphabetical index giving the date of the first production, the composer of the music and the best known creator of the choreography. The great usefulness of the book is in the possession of the plot, in case one has an opportunity to see a performance. Very few people know the plots of the ballets except the balletomanes. The "Coppelia" ballet of Delibes, the "Giselle" of Adam, "The Sleeping Princess" of Tchaikovsky, the "Swan Lake" of Tchaikovsky and the "Sylphides" of Chopin are among the ballets most frequently seen. There are twenty excellent half tone illustrations of famous ballet stars in this book.

British Book Centre, Inc. \$3.25

THE END

THE WORLD OF

Music

National Music Week will again be observed this year—the date being May 2-9. The keynote is "Join in Music Making." The events connected with Music Week have greatly increased in numbers and scope the past few years and this year promises to see even greater activity. A "Letter of Suggestions" for local chairmen and workers has been prepared for free distribution, copies of which may be secured by addressing National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10, New York.

The Bach Choir of Bethlehem, Pa. will present its 47th annual festival on May 13, 14 and 15. With Ifor Jones conducting, the choir will sing as the major works of the festival, the "St. Matthew Passion" and the B-minor Mass.

Victor Fuchs, well known voice authority, teacher and coach, will conduct a musical lecture tour through some of the principal festival centers in Europe during July and August. The Hague, Stratford on Avon, Wiesbaden, Bayreuth, Munich, Salzburg, Lucerne and Rome are some of the cities to be visited.

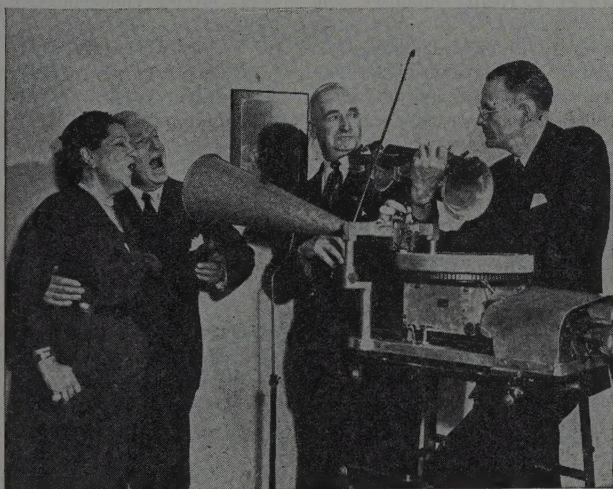
Roland Diggle, composer, organist, for forty years organist and choirmaster of St. John's Episcopal Church in Los Angeles, died in that city on January 13, at the age of 69.

He had made several tours of the United States. He was the composer of more than 500 organ works.

The Salvation Army Band of Tranas, Sweden, will make a concert tour of the eastern part of the United States and Canada during April. A total of 21 cities will be visited. The band under the direction of Gunnar Borg, will begin the tour with a concert at Hunter College in New York City on April 3 and the closing event will be in Brooklyn on April 27. The Tranas Band is considered one of the most brilliant brass bands in Europe and it has met with sensational success in all its appearances.

Winners in the Armed Forces March Competition were each presented with \$1000 awards by the American Society of Composers, Authors and Publishers at a ceremony in Washington in February. Master Sergeant Earl R. Mays won the Army competition; Chief Musician Gerard Bowen was the Navy winner; Airman First Class Lawrence M. Rosenthal was the Air Force winner; and the winning Marine Corps entry was Lt. Col. Carl W. Hoffman.

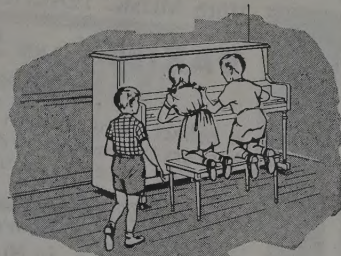
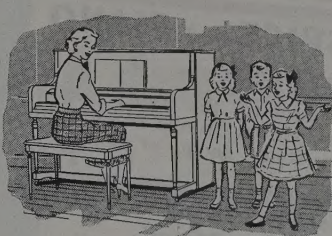
Ernst von Dohnanyi's "American Rhapsody," a musical panorama of representative American folk (Continued on Page 8)



Lucrezia Bori and Giovanni Martinelli, noted opera stars of a former era, re-create an early recording session prior to the unveiling of a commemorative 50th anniversary plaque by George R. Marek, RCA Victor Records executive, in the Carnegie Hall room where the first Caruso

record was made. The apparatus is the original recording equipment used by Enrico Caruso when he made his first Victor record 50 years ago. Gabriel Peyre, who played at early Caruso sessions, and with the Metropolitan Opera in 1903, accompanies the singers.

use or abuse



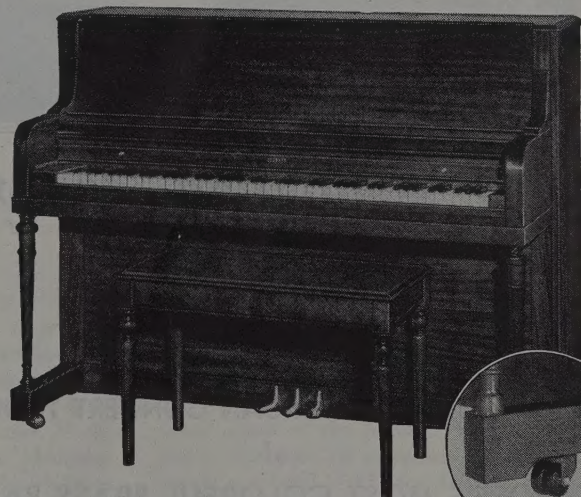
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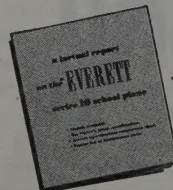
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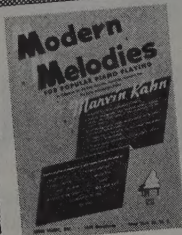
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Tränas Committee, 120 W. 14th St., New York 11, N. Y.

World of Music

(Continued from Page 7)

songs which was written especially for the 150th anniversary celebration of Ohio University, was given its world première at Athens, Ohio on February 21. It was played by the Ohio University Symphony Orchestra, conducted by Dr. Dohnanyi. The distinguished American born composer is professor of piano and composition at Florida State University.

Paul Althouse, noted American-born tenor, one of the most distinguished artists ever to appear with the Metropolitan Opera, died February 7, in New York City, at the age of 64. Mr. Althouse had devoted his recent years, since retiring in 1943 from an active singing career, to teaching and coaching, and he numbered among his pupils some of the leading singers of the present, including Richard Tucker and Eleanor Steber. He sang with the Metropolitan Opera from 1912 to 1922 and again from 1934 to 1943. He appeared with Caruso and other stars of the Gatti-Casazza era.

Twenty-eight conductors of community orchestras were in attendance at the 12-day workshop conducted by the Cleveland Orchestra, George Szell, musical director, in conjunction with the American Symphony Orchestra League. Activities included attendance at 10 regular rehearsals of the Cleveland Orchestra and sessions where the conductors themselves led the orchestra.

Stanley T. Reiff, composer, conductor, organist, for 40 years active in the music life of Philadelphia and its suburbs, died in Lansdowne, Pa., on February 6, at the age of 73. He had held various organ posts and

composed church music. He was a member of the American Guild of Organists.

Oberlin College Conservatory of Music held its Fourth Annual Festival of Contemporary Music from March 11-14. Highlights of the program were David Diamond's "Music for Shakespeare's 'Romeo and Juliet,'" and Walter Piston's Symphony No. 3 played by the Oberlin Orchestra conducted by David Robertson. Edward Mattos, professor of piano at the conservatory, was soloist in Norman Dello Joio's *Ricercare* for Piano and Orchestra. Also on the program was the complete cycle of six quartets of Bartok played by the Juilliard Quartet.

Dr. Ernest Kanitz, professor of composition at the University of Southern California, had his new American opera, "Kumana," presented in part on the WNYC program "Mrs. Opera," by Ruby Mercer on February 14. The excerpts presented at that time were prepared by the Opera Workshop of the University of California, under its director, Dr. Jan Popper.

The Seattle Symphony, which for the past three years has been functioning under a system of guest conductors, has named Milton Katims as its permanent musical director and conductor.

The New Orleans Philharmonic, of which Alexander Hilsberg, former concertmaster of the Philadelphia Orchestra, is conductor, is increasing its 1954-55 season from twenty to twenty-two concerts. This will be Hilsberg's third season with this orchestra.

COMPETITIONS (For details, write to sponsor listed)

- **Broadcast Music, Inc.** Student composers Radio Awards. Total prizes, \$7,500 (first prize, \$2,000). Details from Russell Sanjek, director, 580 Fifth Avenue, Fifth Floor, New York 19, New York.

- **National Symphony Orchestra Composition Contest** for United States composers. Total of \$3,300 for original compositions. Entries to be submitted between October 1, 1954, and January 1, 1955. Details from National Symphony Orchestral Association, 2002 P Street, N. W., Wash., 6, D. C.

- **The Mannes College of Music Composition Contest** for operatic works. Award of \$1000 for a full-length opera or \$600 for a one-act opera plus two public performances by Mannes College Opera Dept. Closing date May 15, 1954. Details from Fred Werle, The Mannes College of Music, 157 East 74th Street, New York 21, N. Y.

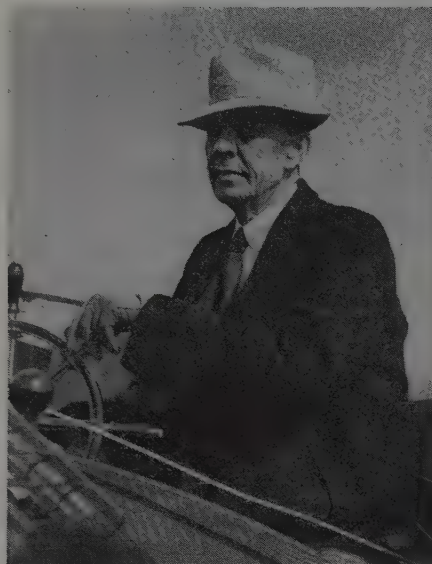
- **Midland Music Foundation Composition Contest.** Awards of \$2000, \$1500 and \$1000. Composition for orchestra or choral group or orchestra and chorus combined. Closing date July 1, 1954. Details from The Midland Music Foundation, State at Buttles Street, Midland, Michigan.

Rachmaninoff as I knew Him

"Like all truly great men, he was absolutely simple and sincere." by A. M. Henderson



Rachmaninoff in his study at Villa Senar



The master relaxing in his motor boat



Villa Senar at Hertenstein on Lake Lucerne

IT WAS my great privilege to enjoy the friendship of Rachmaninoff during the last ten years of his life; and I shall always look upon this time as one of the most enriching and stimulating in my experience as a musician. Previous to this, I had met Rachmaninoff on a number of occasions in the concert room, both here and abroad, but these were only chance meetings; and, although introduced by mutual friends like Nicholas Medtner, I found that Rachmaninoff, while always courteous and ready to make acquaintances, was very reserved and restrained, and friends he made but slowly. The Russian home, especially an exclusive one like that of the Rachmaninoffs with its aristocratic background, had much in common with the French home of the same type. Into such a family circle, always discriminately guarded, only intimate friends were invited. When later, my wife and I were invited by the Rachmaninoffs to visit them at their home at Hertenstein on the Lake of Lucerne, we felt that, after acquaintance, we had graduated into friendship and felt honoured in receiving this expression of their trust and regard.

It was in the summer of 1933 that we first met the Rachmaninoffs in their home in Switzerland. Earlier in the same sum-

mer, we had been staying for some days with our friends the Dupres, at Meudon, near Paris, and visiting at the same time the Medtners, with whom we had been on terms of intimacy for some years and who were then living at Bellevue with its wonderful views of Paris and the Seine. Rachmaninoff had learned from the Medtners that we were going on to Zurich and Lucerne, and kindly asked us to visit them at Hertenstein. I shall never forget our first visit, for we arrived in a thunderstorm, and many of my readers will know what a thunderstorm can be like in Switzerland in midsummer. Nothing could exceed the kindness of Rachmaninoff and his wife. We soon found that we had not only many friends in common but also a unison in our sympathies and interests, and our friendship ripened rapidly. So much so indeed, that our visits to Hertenstein became almost a regular feature in succeeding summers; while Rachmaninoff reciprocated by visiting us here in Glasgow each winter season when he toured in Britain.

The "Villa Senar" was built on a beautiful site, chosen by the composer; a promontory on the Lake of Lucerne looking directly across to the commanding heights of Mount Pilatus. The charming house,

modern and artistic, yet everywhere convenient and comfortable, revealed in all its arrangements the judgment and taste of its owner. The spacious grounds were made additionally attractive by many beautiful flowering shrubs and trees. The unusual name of the house, Villa "Senar," was a little joke the composer enjoyed telling. It consisted of SE, the first two letters of Rachmaninoff's own name, Sergei; NA, the first two letters of his wife's name, Natalie; and R for Rachmaninoff. Here, at the Villa Senar, Rachmaninoff spent the last twelve summers before the war, and here, living in the old-world Russian manner as the "Little Father" of the family, the composer rejoiced in these summer months as a time of family reunion. In the summer, father and mother were joined by their two daughters and the two grandchildren; the family being rounded off by an Aberdeen terrier—who, having forgotten the land of his fathers, responded only to French and Russian!

To meet the Rachmaninoffs in their home was to realize again the spirit of the old Russia of pre-war days. An air of serenity and culture pervaded the home; due in large measure to the qualities and charm of its mistress. (Continued on Page 14)



Carol Smith, American contralto

What I Learned Singing in Competitions

*A brilliant young American contralto tells of
the value of contests and something of the
preparation necessary for success in them.*

From an interview with Carol Smith secured by Gunnar Asklund

(Carol Smith, brilliant young American contralto, came before the public through winning an amazing series of musical compositions. She speaks of the value of contests as well as of the preparation for them.—Ed. note)

ENTERING public competitions means a great deal more than the chance of winning a prize. Of equal—perhaps greater—importance is the opportunity which contests afford of throwing the young performer out on the public, and the invaluable experience of standing entirely on one's own feet.

I had been singing just a year and knew no more than half a dozen songs when, in

1944, I entered and won the Chicagoland Music Festival Contest as "the best woman singer." Naturally, I had had training, but I needed more, for the next two competitions I entered, I lost. I may say that I have lost nearly as many as I've won, and learned much from the losing. In 1949, I won the Boguslawski Memorial Award, and was chosen to sing in the City Center Opera in Chicago. Following professional appearances in concert, opera and radio, I was one of the finalists in the Michaels' Award Contest, and won a scholarship for operatic study in the Kathryn Turney Long Courses under the direction of Max Rudolf. The year 1951 marked the winning of the Allied Art-Music News Contest, the Morgan Park

Gleeman Award and the Young Artist Auditions of the National Federation of Music Clubs.

These prizes gave me my start. The Boguslawski Award provided me with training in stage work under Isaac Van Grove, while the Allied Arts-Music News and the Federation Awards each gave me début recitals, in Chicago and New York respectively. Naturally, I believe that participation in public contests is an invaluable step on the road towards a career. Whether you win or lose, you perform for people who are competent to guide you, and the spirit of competition spurs you on.

You must, however, have a background of adequate preparation before you can hope to compete! My own early training was sound, fortunately, and included the correction of several problems.

My first problem was breath control. I've always had a big voice, and in getting out big tones, I found myself unable to maintain constant good breath. I became short of wind. The cure for this was first to build up good physical resistance—a point which cannot be overstressed—and then, to develop breathing through vocalises.

The most helpful breath-exercise I had consisted of singing all five vowels on a five-tone scale (EE—OH—AH—AYE—OO, etc.), over and over again until I simply couldn't go on. When I stopped, from sheer necessity, I began to breathe deeply, filling the entire lung capacity. Doing this over and over again made the full-capacity breath second nature.

Along with breath control, I mastered flexibility by singing scales in increasing velocity, first on EE and then on OH. My best training vowel was always EE, since it tends to keep the alto voice well in front. I may say, however, that this exercise in flexibility was continued slowly, and over a period of years.

The chief problem of the alto voice, I think, is to keep well forward. The heavier voices have a natural tendency to go back into the throat, with a resultant "hootiness" of tone. To avoid this, I kept to a forward attack on MEE, holding the voice well forward, and projecting it outwards, always with an open throat. Any of the standard vocalises is good for this, when these points are kept in mind.

Another distinctly alto problem is the building of upper range. A big, deep voice finds difficulties in dragging itself upward—and good tone should never be dragged! The cure is to build a sound vocal technique, developing the voice note by note beginning in the middle register (always with open throat, always singing forward). When the middle voice "sits" well, work up one tone at (Continued on Page 47)

"I Will Lift Up Mine Eyes"

An Editorial

By JAMES FRANCIS COOKE

WHICH WAY are you looking?
Up or down?

Have you fixed your mind and heart upon reaching a lofty goal in your musical life or are you content with mediocrity?

Do you keep an ideal before you daily, never swerving in your efforts to attain higher musical levels?

All men and women who have risen to the pinnacles of art have not done so merely by hard work and application. They have first of all established a goal, a dream, an ideal, a vision—not a fanciful nebulous illusion but a very real concept of what they would like to accomplish. When they reach this goal in triumph and humility it is because they have always been looking upward toward loftier and nobler things.

While on a visit to a college in the west, the president of the institution immediately started talking about the debt the college owed to the unusual dean of his department of music. He said in part:

"I shall never forget that brisk January day some years ago when our new dean of music first came to our campus. We had given his career the customary personnel screening and found that his training had been excellent. He had degrees from two distinguished institutions and those who had employed him in other posts spoke highly of his artistic achievements, personality, energy and character.

"The new dean set right to work in reorganizing his department and in reviving our indifferent chapel choir. As I came to know the dean better, I learned something of his life philosophy and his methods. He had studied at an eastern choir college where he had been inspired by a spiritually minded president. I asked the dean what his main objective was. He replied, 'It is all a matter of levels—that is, giving the student a goal to which he must always eagerly aspire. When the student has his mind fixed upon a higher level to which he must look continually upward—never downward, he is immediately filled with new initiative, a new power, an irresistible force! In that state he becomes more receptive, works

harder and progresses infinitely faster. Of course, the student must master the studies which will make him a fine performing musician and he must acquire the techniques of performance through which he may study the literatures of music as a whole, not merely that of his own instrument. That means hours of hard work, but if he has the shining goal ahead, it becomes fun and is not laborious. A happy student who moves ahead under his own mental and spiritual motor power does far more than the student who has to be pushed like a disabled vehicle.'"

The president went on, "Easter came that year accompanied by real spring. The flowering trees were in full bloom and crocuses were breaking through the lawn in front of the quadrangle. I went to the studio choir room one day when the new dean was preparing for the Easter service. Framed upon the wall the dean had this quotation from the One Hundred and Twenty-first Psalm:

'I will lift up mine eyes unto the hills whence cometh my help.'

"I was beginning to understand the secret of the dean's success.

"The Easter Service began with the Angel Trio, *Lift Thine Eyes*, from Mendelssohn's 'Elijah.' The change in the character of the choir after three months' intensive training was immediately noticed by all. The choir members had never hitherto worn special robes and the new purple and white gowns lent an atmosphere of dignity and reverence to the occasion. The congregation recognized at once that a new inspiration had come to our campus. Through ensuing years the choir toured the South and West many times and added greatly to the reputation of the college as an educational and spiritual force. The elevation of music to new levels in all branches of the art, affected the entire college and the supporting community. The college band and small symphony orchestra entered a new era. Recitals were arranged for especially worthy and gifted students in neighboring cities, just as we sent our debating team around the country to participate in con-

tests. This had a very practical public relations value for the college. Music as a profession, particularly teaching, instead of being looked upon as a vocation for 'sick sisters' and long haired youths, came to be regarded as an excellent calling for vigorous, up-to-date young people, especially when it came to be known that capable graduates usually secured good positions, frequently more readily than the students of some other vocational departments.

"But the principal value that music brought to our campus was its uplifting influence upon other departments. One day the Latin professor said to me of the new influence which had fired the imagination of so many, 'Doctor, do not forget the lines of Cicero in "De Natura decorum." *No man was ever great without a touch of the divine afflatus.*' (That is, a godlike exaltation of the soul.) I began to see that if music permeated our entire student body many might be saved from living mediocre lives. Even the Presbyterian 'old towners' on our Board of Trustees soon began to realize that music was really a great practical asset to the college."

On speaking tours in many parts of the country, similar comments pertaining to the revitalization of a music department have often come to the writer from other college presidents.

At this moment in America there are thousands of young people in our colleges who, in order to continue their studies, are obliged to obtain employment in their spare (?) hours. Often this work is classed by some as "menial," even in our democracy where all work is honorable. The writer is often asked whether such work is not injurious if it takes time and energy which should be devoted to studies. Well, it somehow doesn't seem to work out that way, if the student has the inspiration bred of need that compels him to consecrate his zeal upon his college work. Very often the student who does not have the impelling force of necessity does not make half the effort of the fellow who has to

(Continued on Page 14)

A colorful story of the first

All Florida Folk Festival which, fittingly enough,

took place

“Down upon the Suwannee”

by Gladys Best Henley

THE BANKS of historic Suwannee River re-echoed to the immortal songs of Stephen Foster, bard of American folk music, as young and old gathered at White Springs, Florida, last May for an inspiring musical festival.

There was no contest involved, no prizes awarded, no medals given. It was a melting pot of the best in folk music from all over Florida for it was music played from the heart and often without benefit of the written note.

No more fitting site could have been chosen for this first All-Florida Folk Festival than the high bluff overlooking the Suwannee, theme of Foster's famous *Old Folks at Home*, and the river bearing the Indian name of "echo." The very branches of the giant pines and moss-draped oaks trembled to traditional melodies handed down through generations of Spanish,

Greek, Czech, Jew and Negro and blended into a democratic pattern of musical culture. Overhead mocking birds and golden-throated warblers trilled in accompaniment. The audience sat hushed as a hand saw twanged *Old Black Joe*. They applauded wildly as a harmonica player blew two instruments simultaneously in harmony, one through his nose, the other with his mouth.

This three-day festival unique for Florida, long used to spectacular conventions and gala events, was the inspiration of the Stephen Foster Memorial Commission and Florida Federation of Music Clubs. Its success was so inspiring that the festival will be an annual affair on the grounds of the beautiful memorial dedicated to Foster's memory.

The program, however, was far from limited to his songs. It was as varied as the instruments played . . . everything from a

quill to an electric organ. Probably the most colorful participants were the Seminole Indians who returned to their old stamping grounds, originally known as White Sulphur Springs, to bring their traditional Buffalo song and native dances to the festival.

A retiring group of Americans who have voluntarily isolated themselves in the dank marshes of the Everglades, the appearance of Osceola, great-great grandson of the famous Seminole chief who warred long and bloodily against the white man, was a contribution in both folklore and democracy. The Seminoles have never signed a peace treaty with the United States. Many of them, including Osceola's wife who appeared with him, do not speak English.

Osceola and his family, Gesse, 11, Fred, 9, and his little four-year-old daughter, Lucille, opened (*Continued on Page 61*)

A feature of the festival was this attractive young Greek choir singing religious songs.



Czech dancers from Masaryktown in Southern Florida, presented the famous *Beseda*.



Old-time hillbilly tunes are played by Neal McLeod (guitar) and Al Laird (fiddle) from central Florida.



Unusual native rhythm was displayed by Negro school children in their singing games.

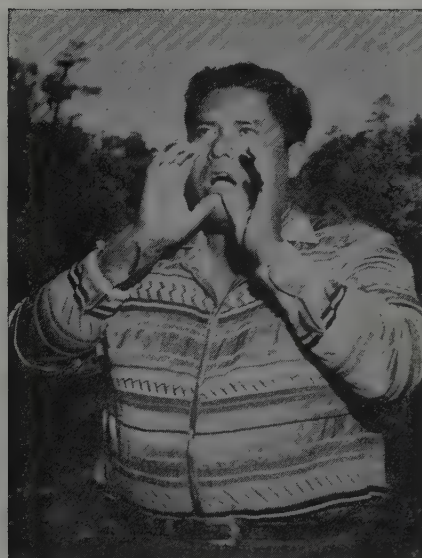
Spanish descendants of St. Augustine, oldest U. S. City, re-enacted their colorful history with song and dance.



Mrs. Frank Holm of Lakeland and Mrs. Hazel Starling of St. Augustine sing *Old Black Joe*, with Mrs. Jewel Hill at the piano.



Scandinavian dancers wearing traditional costumes dance and sing at the festival.



Osceola, great-great grandson of the famous Seminole chief, cries out the Buffalo song.

RACHMANINOFF AS I KNEW HIM

(Continued from Page 9)

It would be impossible to speak about Rachmaninoff the man without speaking of his wife—a gentlewoman of rare charm, accomplishment and culture. It was to his home in Switzerland, this "harbour of content," that Rachmaninoff came to spend his summers. Here he found peace and that quiet and beauty in nature which he found necessary for composition. It was here, also, that he could relax; and in his walks and on the lake, he got the refreshment of body and soul which set him up for his tours and concertizing of the winter.

Rachmaninoff's particular hobby was his speed-boat which was housed in a large boathouse on the lakeside. In fine weather he delighted to be out on the lake, and it was a rare pleasure to accompany him, for he knew the whole lake and loved to explore and reveal its beauties to others.

Of Rachmaninoff himself, I find it difficult to write briefly, for there was so much about the man that was superlative. He was, indeed, a great man, a great personality; and like all truly great men, he was absolutely simple and sincere. Smallness and vanity of any kind were foreign to him. His generosity and kindness were not generally known; but quite a number of distinguished Russian musicians of our time, who suffered loss at the close of the last war, among them, Glazounoff and Medtner, were helped to a new life and work by his kindness. And such help was always so quietly and delicately given that no one else should know of it. He delighted, also, in securing engagements for other young artists whose work he admired.

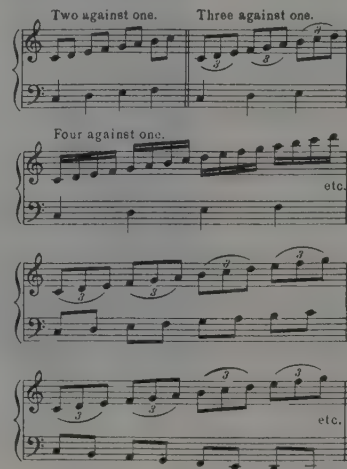
In our talks he naturally spoke often of the art to which he had dedicated his life. Here, his sincerity was constantly evident. Music being a religion to him, anything savouring of insincerity, pose, or artificiality was anathema. He said often:

"Music should speak from the heart. In my own experience, my desire to compose is actually the urge within me to give musical expression to my feelings—just as I speak to give utterance to my thoughts. This, I believe, is the function it should serve in the life of every composer; any other function it may fill is purely incidental. I have little sympathy with the composer who produces works according to pre-conceived formulas or theories; or with the composer who writes in a certain style because it is the fashion so to do. Great music has never been produced in that way; and it seems to me it never will."

It was the same sincerity and high integrity which contributed to making him the wonderful artist he was at the piano; indeed, after the retirement of Paderewski, the acknowl-

edged greatest pianist of our time.

Readers of the ETUDE, especially teachers and young students, will be interested to hear some wise words of Rachmaninoff on properly directed technical practice. On the occasion of his last visit to my home in Glasgow, and before his last recital here, he was seated in my music room, when we had been discussing the subjects of repertoire and effective piano practice. I asked Rachmaninoff what form of technical practice he found most helpful before a recital. Without a moment's hesitation, he answered, "Why, of course, scales and arpeggios. But practiced thoughtfully and in a variety of rhythmic groupings; two's, three's and four's, and in combined rhythms; two against one, three against one; four against one; then three against two, etc." To make quite clear for the young student what Rachmaninoff meant by these rhythmic groupings, I write out a few examples.



And of course, also, the parts inverted, and in contrary as well as similar motion. These wise words of this great artist, on practice, will be an encouragement to all serious teachers and students. Rachmaninoff added afterwards, "And, of course, in all practice, there must be the listening ear."

The last time we heard him in public was at the International Music Festival at Lucerne in August, 1939. This was inaugurated in the hope of establishing an Annual Festival on the lines of those at Salzburg, but with a wider outlook, and more International sympathies. The conductors were Toscanini, Ansermet, Boult and Bruno Walter; while the solo artists included Rachmaninoff and Casals. Rachmaninoff not only aided the Festival with his services, but also by supporting it financially. The Festival proved a great artistic and social success.

On the evening Rachmaninoff played, we sat in the audience with the family and with them went round

at the interval to see Rachmaninoff. He introduced us to Toscanini, presenting me with all solemnity as "one of Britain's outstanding musicians!" In the second half of the programme, he played his own "Rhapsody on a Theme of Paganini," and at the close he was handed a bouquet which he accepted with a look of surprise and embarrassment, looking as if he wondered how he could get rid of it.

This was the last time we spoke with Rachmaninoff. After the concert he told us he had been summoned to America by his agent. It was obvious that he felt that the clouds of war

were already casting their shadow over Europe. He left two days later, and so we may claim to be the last English friends to have seen and heard Rachmaninoff. He never returned to England.

Rachmaninoff's passing marked the end of a great epoch in Russian music: Tchaikovsky, Rimsky-Korsakoff, Glazounoff, Rachmaninoff. He was not only a great composer and a great artist, but also a great gentleman. The words of Shakespeare come to mind as being fitting to Rachmaninoff. "He was a man; take him for all in all, we shall not look upon his like again." THE END

"I WILL LIFT UP MINE EYES"

(Continued from Page 11)

work his way through. This applies to all callings. If an assay of the lives of the thousands of successful men and women in the "Who's Who" of various lands were to be made, it is not improbable that the students who had to make personal sacrifices to get ahead would far outnumber those who had no inspiring, impelling force—"no divine afflatus"—to drive them ahead.

Signor Tramontana, the inimitable host of the fascinating Hotel Tramontana in Sorrento, Italy, once told the writer that it was his custom to have bands of tarantella singers and dancers come across the bay from Naples to perform in the courtyard of his hotel. At the end of the dance a member of the group passed the hat for tips. "Young Caruso was here many times," he said, "and was glad to have an opportunity to make a few lire to pay for his lessons in Naples and admission to the Neapolitan operatic heaven San Carlo. His voice was excellent," said Signor Tramontana, as he handed us a parting gift of flowers and perfume: "But no one realized then, that the young baritone would some day become the world's most famous tenor." Caruso never hesitated to do any kind of honorable work which would enable him to get ahead. At one time, Caruso told the writer he was a digger in the ruins of Pompeii and Herculaneum where great ancient art works were exhumed from the lava dust. That, he said, was where he had received his first inspiration for the very remarkable sculptures and drawings with which Caruso expected to make a new vocation if the time came when he could no longer sing. As he put it, "No honest work is ever wasted."

Young people who hesitate about doing "menial" work in order to get ahead should remember the passage in the Talmud, "Do not be ashamed of any labor, even the dirtiest; be ashamed of one thing only, namely—idleness."

Miss Martha Berry, the much loved founder of the famous Martha Berry College at Mount Berry, Georgia, for poor boys and girls of

the hills (whom the late Theodore Presser called in her life time the "Little Angel of the Hills"), expressed the same thought very beautifully, in these words:

"NO WORK IS DIRTY. SAVE THAT WHICH SOILS THE SOUL."

On a visit to a university in Ohio, the dean of music asked the writer to hear a piano student whom he thought had great promise. Finally they located the student—in the kitchen washing dishes. He was really a pianist of very great promise. He graduated *magna cum laude* and is going on to greater triumphs continually. This lad had been an indefatigable worker all through his college years. His grades were almost all marked "A" in all his studies. He lost no time in useless dreaming.

If you aspire to higher levels, to richer ideals, to nobler accomplishment in any phase of your musical work, you must keep your objective in mind day and night. Learn to laugh at disappointments and frustrations as most great men and women of the past have done. Make each day a step upward toward loftier accomplishment. Keep your heart, head, mind and soul ceaselessly busy. Never forget the motto of Beethoven, *Nulla dies sine linea*. (Never a day without a line.)

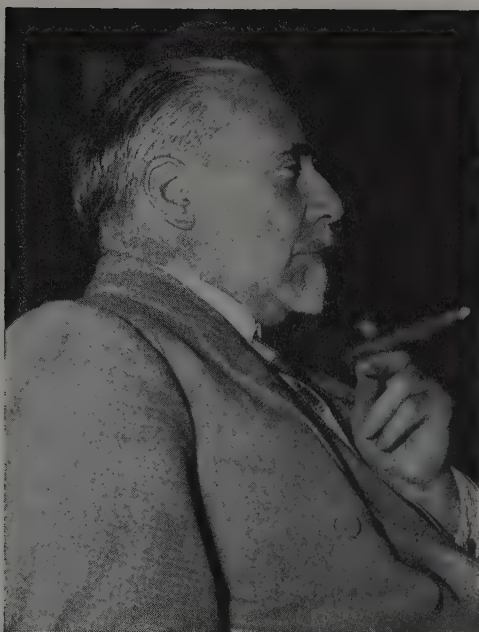
Joseph Conrad in his "Mirror of the Sea" expresses this thought with his customary verbal art:

"Efficiency of a practically flawless kind may be reached naturally in the struggle for bread. But, there is something beyond—a higher point of subtle and unmistakable touch of love and pride beyond mere skill: almost an inspiration which gives all work that finish which is almost an art—WHICH IS AN ART."

At this wondrous Easter season, when the world is again coming to life, consecrate your work with this exalted resolve:

"I WILL LIFT UP MINE EYES UNTO THE HILLS WHENCE COMETH MY HELP, THAT I MAY REALIZE AGAIN AND AGAIN THE SOURCE OF ALL HUMAN INSPIRATION."

THE END



Sir Thomas—a relaxing moment

*The list of composers, singers
and players who owe their first
public appearance to Sir Thomas,
reads almost like a
“Who’s Who in Music.”*

by Doron K. Antrim

Sir Thomas Beecham— Musical Philanthropist

A YOUNG COMPOSER barged into the Sir Thomas Beecham hotel suite in Los Angeles one morning in 1943 with a symphony he had just finished. Sir Thomas was taking a bath, but overhearing Lady Beecham regretting his busy day and the visitor’s disappointed tone, shouted, “Wait a minute.” Emerging in a bath robe, Sir Thomas took the score and, after spending three hours with it at the piano making invaluable suggestions, promised to conduct it with the Seattle Symphony Orchestra. It was the composer’s first break. He was thrilled. But he didn’t have the \$200 to get the parts copied. “I’ll take care of that,” said Sir Thomas. The première of Judson Moross’ Symphony launched the composer.

For nearly half a century, Sir Thomas Beecham has nurtured unsung musical talent. The roster of composers, singers, players he has first timed reads like a *Who’s Who in Music*. Inheriting a fortune from his father, maker of Beecham’s Pills, he spent millions creating five symphony orchestras and numerous opera companies in England. During World War I, he lost heavily keeping his musicians employed. He made England opera conscious and finally recruited 50,000 annual subscribers for a self-supporting peoples’ opera.

That Beecham was able to raise musical standards in England and America, is due

to a rare combination—money and genius. He’s one of the world’s top conductors. Virgil Thompson says of the phonograph records he conducted, that in number, traditional fidelity and standard of execution, they excel those of any other conductor. And their lively sale bears this out. He is the only English conductor to receive first rating in Europe, is considered supreme in Mozart and has conducted all over the world.

Persistent legends of his being a musical dilettante seeking his own exploitation have been disproved by the record. He has never had a press agent. At retirement age, 65—he’s now 74—he could have basked in glory guest-conducting major symphony orchestras, or accepted one of Hollywood’s prodigious offers to appear in pictures. Instead he chose to tour with the Rochester Symphony Orchestra. His season here with the WPA Symphony in 1941, was hailed by Olin Downes as the most exciting event of the year. The money he makes from U. S. appearances doesn’t pay his personal expenses.

Being financially independent, Beecham blasts out at musical smugness and sham: He once told the people of Sheffield, who boasted of their culture, they were about as musical as a colony of mollusk. Resentful, they crowded his next concert to the

doors, which is what he wanted. He bet an editor once whose newspaper had ignored his opera company, a box of cigars he would not find Wagner’s “Tannhäuser” a bore. The editor was so impressed with the performance, he promised a newspaper campaign to publicize the unknown Wagner. That one Beecham had to squelch.

Sir Thomas Beecham was born in St. Helens near Liverpool. Since his father loved music, he stocked his house with music boxes, pianos, pipe organs and a trailer-size contraption for playing orchestral pieces full blast. Returning from hearing his first recital at 6, young Tommy couldn’t sleep and startled a family gathering at midnight by appearing before it lightly clad and asking: “Please, may I learn to play the piano?” As Sir Joseph wanted his son to succeed him in business, what to do with a musical genius was a poser. Deciding to prepare him for trade, he was sent to Rossall School and then Oxford. Disliking academic work, he studied piano and composition on the side and haunted music halls. Quitting Oxford, he founded an amateur orchestra in his home town. Then came his first break. At a symphony concert in which the famed Hallé Orchestra was scheduled, the conductor fell ill and Tommy, then 20, brazenly proposed that he (Continued on Page 50)

Do You Know How Your Piano Is Tuned And Why?

by WILLIAM BRAID WHITE

EVERY INFORMED musician knows that the keyed instruments of music are tuned according to an artificial system that is a compromise between the ideal requirements of the musical scale and the actual number of musical sounds made available by the standard keyboard. More than one such system has been invented and used; but during the last hundred years and more, the system known as the equal temperament has come to be universally adopted.

By this system the octave span, represented on the keyboard by thirteen keys inclusive, as C to C, is divided into twelve successive equal semitones, each of which bears the same ratio of frequency, to wit, $1:2^{1/2}$, that is $1:1.05946$, or nearly 84:89. The musical scale thus becomes a succession of equal semitones, twelve to the octave, each bearing the ratio mentioned.

Two important consequences follow from this arrangement. The first is that every one of the musical intervals, with the sole exception of the unison and the octave, is more or less pulled out of shape, that is to say, becomes too wide or too narrow in respect of the distance in sound between its members. To put the matter in language less accurate, but more familiar, the interval of the perfect fifth in equal temperament becomes "flat" by $\frac{1}{50}$ of a semitone, while the perfect fourth becomes "sharp" by the same proportion. The major third becomes "sharp" by nearly $\frac{1}{4}$, and the minor third "flat" by almost $\frac{1}{6}$ of a semitone; and so on. The semitone interval here discussed is, of course, the equal tempered semitone described above.

Despite these obvious theoretical defects, equal temperament has become so generally accepted as to be taken for granted by all save a few musical scholars. Even the wind instruments have, during the last hundred years, been re-designed for equal tempered

intonation, either wholly (wood wind) or partially (brass). Only the family of bowed instruments, the slide trombones and the unaccompanied human voice remain outside the tempered circle.

This being so, it should seem that one of the first cares of executant musicians, and of composers too, would be to insist that all fixed-tone instruments should at all times be kept in accurate equal tempered tuning. In actual fact, however, it is notorious that the most important of these instruments, the pianoforte and the organ, are very often more or less badly out of tune during the greater part of the time. In all but a few conservatories of music, private music studios and music departments of colleges and universities, the pianos and organs used are not kept in tune systematically, and in many cases are systematically (if one may use the term) neglected.

Such a state of affairs is surely not to be shrugged off as if it were practically unimportant. If it be true, as certainly it is, that a considerable majority of all the pianos and organs in practical daily use are not being kept accurately tuned, then it follows that equal temperament as an accepted system of practical intonation is not being realized in the majority of instances, so that the intonation with which students of piano playing as well as of harmony and composition become familiar, is actually only a more or less distorted imitation thereof. This is certainly not a healthy state of affairs. In fact, its very existence is perhaps partly responsible for the lamentable fact that pianists and organists are so frequently found to have only a vague notion of equal tempered intonation, and to accept for practice and even for professional playing, instruments that are distressingly out of tune. Naturally, all of this tends to make musical education sadly superficial, so that we have perhaps hundreds of keyboard manipula-

tors for every single trained musical mind working through the medium of piano and/or organ. An example of the lamentable effect of ignoring the niceties of intonation comes to mind. It is almost incredible, but it actually happened.

A few years ago the writer gave a talk to a large class of advanced piano students, studying under a very famous piano virtuoso and teacher, the subject being equal temperament as compared with the older mean-tone system that preceded it from the end of the Fifteenth until the end of the Eighteenth centuries. Two grand pianos were used, placed side by side. One of them was tuned in the mean-tone system and the other (of the same style and make) in the regular equal temperament. Careful and detailed explanations of the differences between the two systems were given as clearly as possible, and it appeared that most of the audience could hear more or less plainly the various degrees of smoothness and roughness shown by the different intervals and by chord formations, as tuned by the two methods respectively. Towards the end of the talk, however, a sudden unexpected interruption occurred. The head of the institution came up and whispered the startling information that he had quite forgotten that two advanced students had arrived from out of town, coming specially to play for him in that room, a two-piano piece that they had been practicing. They were sisters and had traveled a long distance for this very occasion. What to do? There was no time to retune the mean-tone tuned piano. So in a sort of desperation the discussion was stopped, and without a word of explanation (for that would only have made a bad case worse), the sister duopianists were invited to step up on the platform and do their best! They did. They went to those pianos in perfect confidence, sat down, and began to play Grainger's two piano arrangement of *Sheep May Safely Graze*!

The audience, having been briefed for an hour or so on the difference between the two tuning systems, was, of course, simply on edge. From the very first collision of two chords one could see the boys and girls struggling desperately to keep straight faces and not to let out a single giggle. They did nobly. Naturally, the struggle to look solemn and interested, without a smile, was terrific. Every so often the rival intonations of the two pianos would collide head-on, always with the most appalling results: but the two pianists went right on to the bitter end without showing, by look, manner or hesitation of any kind, that anything untoward was happening. At the end of their piece they were politely applauded, bowed and went to their seats apparently quite satisfied. One shudders to remember what the student audience said afterwards, but it was certainly funny . . . for them.

Many such (Continued on Page 52)

What Price Vocal Longevity?

by JOSEPH A. BOLLEW

THE SPECTER of an early deterioration or loss of voice haunts every singer, professional and amateur. It often spells economic disaster and in all cases is a shattering psychological experience, the tragedy of which is heightened by the fact that it usually occurs at a time when the voice should be at its best.

Why is it that so many voices degenerate or fail utterly at an early age, and why do others subsist practically unimpaired to a very advanced age? The history of the vocal art records numerous singers of both sexes who continued to sing publicly to great acclaim in their 60's, 70's, and some even in their 80's. How did they do it? What was their secret? Is there a secret?

No, it is no secret. It is, however, a dedicated task involving manifold ramifications, one which, despite its importance, has rarely received the attention it warrants; less during recent years than ever before. Most books published on voice and singing in the last few decades ignore it completely; in a few others it is accorded little more than a passing reference. On the other hand, the leading teachers of vocal production of the 17th and 18th centuries recognized the importance of vocal longevity and many valuable observations on the matter are scattered throughout their writings. They also formulated rules which their pupils were exhorted to follow strictly during training and, subsequently during their professional careers. But instead of examining their ideas and instructions, and perhaps improving upon them, the tendency of late has been to disregard the subject altogether. This negligence cannot be too severely condemned.

The rubric of the old masters pertained in the first place to food, drink, exercise and bodily hygiene. The following, in condensed form, are a few of the regulations they insisted upon their pupils observing.

Singers should partake of light foods only.

They should abstain from eating before singing.

Vegetables only should be eaten between closely timed appearances, when following each other the same day that is, or the same evening, or between a performance on one day and another on the next.

Eating of nuts was prohibited.

Wines were permitted, but with definite restrictions.

*Why are some singers able to
retain their vocal ability until well up in
years while others have tragically
abbreviated careers?*

*Here are interesting facts about this
question which it would pay all vocal
students to heed.*

The drinking of any but light wine was forbidden, and even these had to be diluted during the warm months. But during the winter months new wine unmixed with water was allowed. There was, too, a specific modification relating to *old singers*. *Old singers* were enjoined to drink undiluted wine both during winter and summer; but not to excess.

The latter is interesting for two reasons. Obviously there were a large number of singers of advanced age appearing professionally. It would be idle to deny that singers of advanced age would be engaged unless they were fit physically and still had good voices. Nor would a special concession be applied to them unless there were a sufficient number still active professionally. Secondly, among the writings of a well-known modern scientist who specialized in longevity the statement appears that, "Wine, dry wine, preferably Burgundy, is as beneficial to an aging person as milk to an infant." The old masters of vocal production had empirically arrived at a conclusion which is confirmed as a result of experimentation by a leading scientific research worker of our day, thus giving authority to their ideas in general on the preservation of the voice.

The instructions on vinous beverages and nuts are indisputably sensible, but it must be noticed that spirituous liquors and beer are not mentioned. This does not mean they can be indulged with impunity. The fact is they were unknown in Italy at that time. If their use were as widespread as today there is no doubt at all that a stern injunction against the former would have

been issued and moderate consumption of the latter counseled.

In the matter of food our national differences and changes in eating habits over the years must be taken into account. The United States is diet conscious and none but gluttons are in real danger of overeating. Furthermore, protein foods take the place of a great number of farinaceous products which formed the staple diet of the time and which had to be eaten in large quantities for anything like adequate nourishment. Behind the admonition to eat lightly was the knowledge that overloading the stomach is not only injurious to health in general but also detrimental to good breathing, a basic necessity to fine singing. This principle must be kept in mind. Therefore, thick soups and the supercaloric concoctions with which we are plagued today, should be excluded from the singer's diet. Both are inimical to good breathing.

For the same reason singers should only moderately indulge our wide-spread habit of drinking water or milk during meals and our equally wide-spread habit of partaking excessively of water and soft drinks, usually ice cold, between meals and during the warm months. Thick soups, bulky foods and excessive intake of liquids in any form are weights on the stomach and have the effect of distending it, weakening the respiratory muscles and cloying the respiratory ducts and resonance chambers.

No mention is made by the old masters of hay fever or the mysterious temporary affections of the nose, throat and chest which today we call allergies. Apparently these maladies were unknown, or they had quick cures for (Continued on Page 48)

New Records

Reviewed by
PAUL N. ELBIN

High-Fidelity Notes

MUSIC LOVERS are properly grateful for the revolution in record-making in the past five years. High-fidelity, long-playing records give us music as the composers intended. Moreover we get more recorded music per dollar than ever before.

But there are some details that bother us, and possibly ETUDE is the means to arouse the clan. The increasing number of brands is one thing that worries us. While we realize that competition is the life of trade and that competition is largely responsible for improvements in records, the multiplicity of record names has become downright confusing.

For example, there are fifteen different LP choices for Haydn's "Surprise" symphony. Who knows which version to buy? Some are priced about 50% below others. Are these "economy" records technically and musically good? Who knows for sure?

To complicate matters further, the biggest record companies seem to be competing with themselves. In addition to their familiar Masterworks and Red Seal labels, Columbia and RCA Victor regularly release classical LP records under such labels as Bluebird, Entré, Camden, Epic, and "His Master's Voice." Very few dealers attempt to stock all these labels.

The envelope that holds the LP record does more than house and protect the disc. All companies use the envelope for program notes. But companies should remember that the envelope serves also as the printed program. Why don't all companies adopt the practice of listing in order, on the jacket, titles, movements, artists, band by band? While a speed of $33\frac{1}{3}$ revolutions a minute is not very fast, reading a musical program from a disc revolving at that speed

is apt to make any music lover slightly dizzy.

Here's another thing all companies should consider. Record collectors like the idea of printing on the backbone of the jacket the composer, title, and artist for the record within. Victor, Columbia and a few others do this now. The practice is so inexpensive for the companies and so helpful to buyers that every company might well follow suit. Another helpful scheme is Columbia's new policy of printing on each record holder, the date of the recording session. Knowing whether the performance is early, middle, or late Flagstad is often useful to the listener.

Record buyers who belong to the high fidelity fraternity welcome the growing tendency to accomplish high fidelity objectives within the framework of sound musical values. By this time we'd rather not hear the tinkle of the triangle than to have it reproduced louder than the whole string section.

Hi-fi enthusiasts unanimously wish record makers would try harder to get some kind of agreement about recording curve characteristics. There are far too many at present for genuine hi-fi to become a common pleasure for music lovers. What's been done in the past can't be undone, of course, but is it too much to ask that all LP's in the future be made according to approximately the same curve?

Until this utopia is reached, it is not unreasonable to ask that each record holder contain a simple statement that the disc inside calls for NARTB, AES, FFRR or some other of the ten or more kinds of equalization. The biggest companies should follow this practice as faithfully as the



Dr. Paul N. Elbin

small, since many of their foreign records do not follow their own domestic recording practices.

Finally, may we music lovers dare wish for cheaper quality discs? Prices are all mixed up; perhaps the time has arrived to try for some stability by lowering top prices. All of us would buy more records if we could be sure of getting top quality at prices now quoted for doubtful quality. Maybe this is impossible, but record makers may be sure every decrease in price will bring an increase in sales.

Brahms: Piano Concerto No. 1 in D Minor, Op. 15

Now and then a record comes along that strikes you as being about as good as it can be. Such a recording is this new Brahms disc featuring Clifford Curzon as soloist with the Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum. The sublime adagio is masterfully realized, and the long, difficult first movement achieves a unity not often felt. The solidity of the recorded tone is as artistic in its way as the understanding revealed by the musicians. (London 850)

(Continued on page 64)

Contests and Adjudicators

by WILLIAM D. REVELLI



SPRINGTIME is with us once again. To many, April brings the song of the robin, warm sunshine, gardens, budding of trees and many other wonders of Mother Nature; to the school musician and his conductor, springtime ushers in the most important program of the year, namely, the Annual Music Contests.

During the next few weeks many thousands of students throughout the breadth of this great land will travel hundreds of thousands of miles to participate in various district and state solo, ensemble, band, orchestra and choral contests.

They will journey from the smallest of hamlets to the largest of cities, from the plains of Texas to the hills of New Hampshire, from the bayous of the southland to the Rockies of Colorado; everywhere we will find our musical youth wending their way to contest centers. Here they will meet in competition with their young musical colleagues, and will be given ample opportunity to prove that training in music is valuable in the development of sportsmanship and fair play. They will learn to live with their opponents, work with them, play with them. Here they will learn to take criticism, to evaluate their abilities, learn to take defeat gracefully and win "humbly."

That these "competition festivals," as they have come to be known, are regarded as highly important adjuncts to our total education programs is evident by the ever constant increase in the number of participants seeking this self-evaluation in the festivals throughout our country.

Perhaps no other single motivating force of our school music program has been so responsible for the generating of interest, enthusiasm and group participation as has the school music contest movement. Certainly these annual tests of individual and

group achievement have done more than any other medium to stimulate the study and practice of music in the lives of our youth.

The democratizing influence of these annual events has resulted in nationwide appreciation and understanding of the fact that participation in these contests brings about an individual and collective development of pride, responsibility, assurance, self-expression, courage and appreciation that cannot be achieved in any other phase of our music education program.

Many of the excellent results and by-products of the contests are manifested in other areas of school and post-school life; but obviously the major benefits are those which come from the individual's musical experiences, his understanding of the art of music and his association with his fellow students in the recreation of the musical score; as well as his contribution to the life of his community through all of his musical endeavors.

During the past twenty-five years frequent reference has been made to the values accruing from the varied experiences afforded students of music in our schools and especially in reference to their preparation for and participation in the annual music contests. Certainly today finds no need for further evidence as to the merits and values of such contests, particularly in relation to character-building, appreciation of and consideration for the achievement of competitors. No teacher, conductor or administrator need be further convinced of the advantages and lessons to be learned from such participation; nor of the serious and effective study made by the contestants of the repertory at hand.

The future success of our competition-festival rests upon three main sources, namely (a) the administrator—his sympa-

thetic support and understanding of the various problems directly concerned with the function of this tremendous program.

(b) The contest management, i.e. the music educator himself—his objectives, philosophy, his administrative-organizational abilities, and the degree of efficiency with which he is able to manage and administer problems of his district and state band, orchestra and vocal association.

(c) The adjudicator—the jurist—the umpire—the person upon whose very decision depends so many things. Here is the focal point of agreement or dissension. Upon his shoulders rests the responsibility of teaching the participants many valuable lessons so vital to their ultimate progress and goals; upon his decisions many contests end in a blaze of glory or simply in a blaze of disappointment which simmers to a faint spark and thence to total darkness.

Music contests properly conducted are but a "means to an end" rather than the "end" itself. If this is true, then every participant, including the administrator, Board of Education, the community, faculty, conductor and student must understand thoroughly all objectives, problems and phases of the contest; from the first day of active preparation to the final note of the contest proper.

Everyone must be led to understand that the primary purpose of the contest is not to "pick a winner" but a means for "pacing the road to excellency;" and unlike other forms of competition, our present rating system recognizes no winner and no loser—but rather various degrees of accomplishment and standards of achievement. In short—the participant is competing with and against himself and standards of achievement as conceived by his own teacher and conductor. (Continued on Page 59)

*Here is the
second section of a
scholarly discussion,
begun last month, on*

The use of the Flutes

in the Works of J. S. Bach

Part 2

by *Albert Riemenschneider*

Bach playing for Frederick the Great



IN STUDYING Bach's works, one is impressed with the fact, not that he was limited to this or that player for the performance, but rather that he was impelled by the eternal fitness of things to use the combination which he selected. In those days it is a well known fact that each instrumentalist could play on several instruments. In order to join a musicians' guild, the player had to show and prove his skill on at least three or four instruments.

We must also keep in mind, that, with the exception of the violin family, the instruments used by Bach had not reached their present state of perfection and hence were, in a way, somewhat more limited. On the other hand, certain qualities of tone, such as we will consider later in relation to the flute, were better adapted to realize their objectives than the modern form of the instrument would have been. It would present much of interest to go into detail concerning these differences, such as the trumpet without valves, which could produce the notes of the scale only in the upper registers and which consequently was limited for use by Bach to this high register for the greater part. Mention of a few instruments whose characteristics were especially different and the use of which was abandoned in the classical orchestra, should be of interest.

In this category is the viola da Gamba,

which is a six string instrument of the viole family. Its tone was softer and more plaintive than the instrument which supplanted it, the violoncello. Bach used it frequently in his pre-Leipzig period and after that time in his St. John Passion, Aeolus, Trauer Ode, the St. Matthew Passion and Cantata No. 76. Its use and function may be noted in the familiar St. Matthew and St. John Passions, where the reflection of the deep suffering of Christ on the Cross is the emotion which may best be interpreted by the medium of this instrument. These include such deep sentiments as "It is finished" and "Come, blessed Cross." The spirituality which fills these numbers is so enhanced by the use of the viola da Gamba, that no one who possesses a definite sense of musical discrimination can fail to recognize the contribution which this instrument makes to the total expression. Bach's use of voices and instruments was a continual striving to portray what he had experienced within himself. In this manner he spiritualized the technical means, whether they covered the construction of his melodic lines or the whole form in which the composition was cast.

Space will not allow, but it would be intensely interesting to go into the functions and characteristics of every instrument as Bach used them. His love for the viola, which he expressed as being in the very

center of things, influenced his use of this instrument as is shown in his frequent dividing of the violas, while in Cantata No. 18 he makes use of four violas in combination with two "Blockflöten" and continuo. This is an instance of his selection of appropriate instruments. Any violinist could have managed the violin had it been desired. The selection was made because of the inner spiritual relationship of the text, which called for this milder combination as being more appropriate in the opinion of the composer.

The viola d'amore stood in about the same relation to the viola as the viola da Gamba did to the violoncello. Once heard, no one could possibly forget the haunting and tender combination of two violas d'amore with liuto and organo e continuo in the bass arioso from the St. John Passion. Bach was no doubt moved to this most tender musical conception by the very suggestive work "Himmelschlüsselblume." In the English translation the word "primrose" awakens in us no more sentiment than would any other beautiful spring flower, but in the German, the literal translation of which is "Key-to-Heaven-Flower," the connotation to Bach influenced him to enter deeply into this meaning in connection with the rest of the text. The two obbligati by the violas d'amore in the tenor aria which follows (*Continued on Page 51*)

A Judge's Dilemma

Some frustrating observations

by an audition's adjudicator

by GUY MAIER



IN EIGHTEEN YEARS this department has seen significant changes in ways and methods, and in teaching and standards of piano instruction. We have been delighted by what we have witnessed throughout the United States—a fine, steady upswing in piano teaching competence. But now, along comes a judge who makes some distressing observations after having listened to one thousand students in auditions over the land. This judge is a woman of first-rate training, experience and taste; so after we hear her it might be well for us to do something more than Tsk! Tsking!! with mournfully shaking heads.

Here are some of the conditions she met:

1. Of the thousand students, none looked away from their hands or from the piano as they played . . . Nor did they make music joyfully . . . Eyes glued to keyboard . . . grim sink-or-swim approach. When the judge spoke to the teachers about this, none had heard of practicing and playing in this “no looking” way, freed from the horrible glue-eye habit.

What is the matter with teachers? Even when they go to a cafe or dance hall, do they see pianists staring and glaring at their keyboards? Have they never watched artists like Artur Rubinstein lift up the audience with their irresistible rhythm as they play, giving practically no attention to their hands?

If you do not teach “playing without looking” right from the first lesson, you are not a good teacher . . . It is an absolute essential for joyous, free performance.

2. Almost no student could play isolated chords or chord groups confidently, colorfully and well.

Chord clusters are the basis of rich piano playing; yet, how many of your students could go now to the piano and play chord sequences or even a single chord all over the keyboard? Here's a test . . . Can they play these elementary ups-and-downs well?

Note: Play all chords 2 octaves apart for



better body balance. Play the chords in several keys (a) softly and slowly (b) brilliantly and faster (c) first, looking at keyboard (d) then not looking *ever* after you play the first chord of each series.

How many *teachers* can do this “right off the bat?” If you can't, you'd better remedy it at once.

3. Not one of the pupils had adequate experience in skip flipping (sliding instantaneously and swiftly) from one spot on the keyboard to another.

No, most teachers don't know how to do this themselves, therefore they don't teach it. And thereby they neglect another indispensable element of good playing.

Get your own skip-flip technique so secure that you can teach it authoritatively. Students who do not possess this technic seldom make facile swift players . . . They are the ones that fall by the roadside in their second or third year of piano lessons. And, note well, this failure can only be laid to the teacher.

4. No player had richness, skill and support from the left hand. It just “drug” along!

What does this mean? It indicates that teachers have not established the routine of constant single handed practice—a serious fault with advanced players as well as early graders. Even later when a piece has been learned well, there should be some one handed practice every day. Only by this method can the player keep his

listening ears and controlled fingers intact.

5. Almost no pupil could play any sort of staccato except the punch or plunk kind.

In other words, not only had there been no training in non-legato and portamento playing, but the various kinds of staccato had not been studied. All artists are expert in brushed hand, plucked finger tip, arm-drip staccato and many others. Staccato is very seldom the super-short, whacked kind, but more often a longer-held half, quarter or three-quarters staccato; or a staccato not even separated from the notes before or after, but played with a slightly plucked touch with damper pedal . . . Staccato is often *qualitative* rather than *quantitative*.

So, if you don't teach varied, beautiful staccato touches, you'd better start now!

6. Almost no student played softly *beautifully*?

Why? Because their teachers haven't given them the conception of or feeling for softness. Almost all early grade pupils play everything dully *mf*; and their efforts at dynamic expression are hopeless . . . Do you know what I've found to be the best way to bring up piano beginners to a sensitive feeling for expression? For several of the first months I require them to play everything very softly. They must practice softly; they know and use only one “expression”—*piano*. Through playing all their pieces quietly they develop a fine feeling of softness, besides sliding effortlessly into the habit of playing with easy relaxation and concentration. I am very hard-boiled about persisting in this early “softness only” program. Every student in the class must play softly always. (It helps reading very much also!) But be sure their softness is true *piano*, not just a dull thud.

Naturally I give them chord exercises or a piece once in a while requiring louder expression; but I always let them find the proper sound dynamics to achieve the necessary contrast (*Continued on Page 49*)

TEACHER'S ROUNDTABLE

MEMORIZING AIDS

For memory retention of a piece after it has been memorized and when I play it "in my mind" (so to speak) away from the piano, I first play it by mentally "seeing" the printed notes on the page, first one hand, then the other, then both together. I continue by mentally "seeing" the keyboard of a piano and my hands on it as they play the different notes. My question is this: in playing over a piece in my mind, is it necessary to do as I have described above, or is there some way of mentally "playing" the piece away from the piano? Your answer to this question will be most gratefully received.

R. M. C., Texas

I have often written about musical memory—please turn back to my article "Musical Memory: Why, When, and Where" in the issue of May 1938, and to the paragraph "Memorize Quickly," April 1947—and I always emphasize the fact that there cannot be any standard method of committing music to memory. Each person has his or her own way and what suits one may not suit the other at all. Personally I believe in "repetition" as a fundamental principle because it is what we call "mechanical memory." It should be coupled with analysis, with a knowledge of form and construction in a piece, with a thorough grasping of the harmonic structure or the march of the different parts. Then any additional aid, such as visualizing, can be used. It amounts to the mixing of various ingredients in the way most suitable to individual inclination.

I cannot answer your question specifically because personally I could never memorize that way, though I can "hear" a piece mentally and perfectly, away from the piano. But the method you describe is probably all right for you.

May I suggest that you read James Francis Cooke's book, "How to Memorize Music." It is highly interesting and I feel sure the different opinions expressed will prove very helpful in your case.

THE RIGHT COUNT

Recently a pupil came to me, whose parents had moved from another city. The child is all confused—and I am, too—for she tells me that what I call the first line in the bass was called the fifth line by her previous teacher who said that such was the modern way to teach it. I was taught to

MAURICE DUMESNIL, Mus. Doc.
discusses memory aids, staff lines, Chopin on Bach, awards and grading, and other matters pertinent to teachers.



count the lines upward in both staves alike, and I read up-to-date theory books, but I see nothing to verify a change. Will you please let me know which is the accepted way.

(Mrs.) R. B., Arkansas

Your way of counting the lines is absolutely correct. I was taught the same way at the Paris Conservatory where the same method continues to be used in the solfeggio classes. I have also checked up in the latest edition of the Harvard Dictionary of Music (1945) and you can convey to your pupil the following, which I found on page 158:

"The G clef, also called violin clef—or treble clef—is used on the *second* line of the staff; it indicates that the note on the second line is G."

"The F clef, also called bass clef, is used on the *fourth* line; it indicates that the note written on the fourth line is F."

That is perfectly clear and it will relieve your confusion. You can also explain to your pupil that there are no two staves, and consequently no two ways of counting the lines. There is only *one* staff and it is the position of various clefs on this staff which makes the difference. Invariably, the lines must be counted *upward*, 1-2-3-4-5.

It is possible, however, that someone is wanting to be different at all cost and has produced some new crackpot theory text book. Should this be the case, pay no attention to it and continue to abide by the accepted method which is yours.

CHOPIN ON BACH:

"Play Bach's Preludes and Fugues every

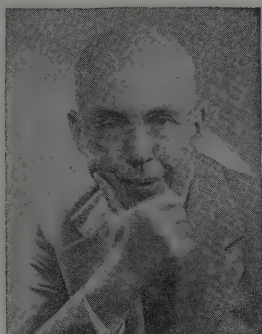
day. This is the highest and best school; no one will ever create a more ideal one. If you have plenty of time, memorize Bach; only by memorizing a work does one become able to play it perfectly. Without Bach you cannot have freedom in the fingers, nor a clear and beautiful tone. Without Bach there is no true pianist. A pianist who doesn't recognize Bach is a bungler and a charlatan. Bach will never become old. His works are structured like those ideally conceived geometric figures in which everything is in its proper place and not a line is superfluous. When I play another composer's works, I often think that I would have solved or written this or that point in a different way. But when I play Bach I never think like this. Everything he does is perfect; it is not even possible to imagine it otherwise, and the slightest change would spoil everything."

Marvelous judgment indeed, which ought to give additional momentum to the great revival of Bach appreciation experienced all over the country for the past two decades. Let's repeat: at all grades of pianistic education Bach is indispensable. Later on and throughout life it is indispensable. Liszt played six Preludes and Fugues every day, "in order to keep himself on the alert." Let everyone do the same, and have the Inventions or the Clavicord as a permanent feature on the piano rack.

AWARDS AND GRADING

What do you think of giving awards in a recital? How many awards should I give and how shall I grade each pupil, etc. Should I grade each lesson as a whole, or split it up and (Continued on Page 63)

QUESTIONS AND ANSWERS



Conducted by **KARL W. GEHRKENS**,
Music Editor, *Webster's New International
Dictionary*, assisted by Prof. Robert A.
Melcher, Oberlin College.

MORE ABOUT THE KEY OF MALAGUENA

This department has received several letters about the composition called "Malaguena." There seems to be considerable difference of opinion about its key, and as a further contribution to getting at the root of the matter I am glad to print an excerpt from a letter written by the well-known musicologist, Julius Gold.

K. G.

"In brief, the piece in question is in the Phrygian mode, one of the three ecclesiastical or medieval minor modes, here transposed . . . a minor third lower than its original pitch. Settings in this mode require a signature of one sharp less or one flat more than modern minor. Lecuona's use of four sharps was a mere concession to our understanding of modern minor. This is explained by the fact that he wrote the piece for popular consumption; and what could the benighted populace make of a piece presumably in C-sharp minor and with only three sharps in the signature!"

J. G., California

ABOUT MUSIC THERAPY

I am a nurse with a college background but am also interested in music. So I am wondering about the status of this new field, and where one may go to prepare one's self for it. Will you give me some information?

—M. V. L., Iowa

I actually know very little about music therapy, but I think this is the story of recent developments. Of course, music has always been supposed to have a beneficial effect on sick people, especially on those who were emotionally upset. But about 25 or 30 years ago a number of people in this

country became interested in music as a cure, or at least as a palliative. They used music of various moods, mostly by means of phonograph records, to induce beneficial changes in ill or mentally upset patients. A few had the wit to get mental patients interested in producing music themselves—singing, playing percussion instruments while the teacher played the piano, in some cases helping the patients themselves to learn to play the piano or some other instrument. This often seemed to have a very beneficial effect so various music schools began to set up courses in Music Therapy. Some of these are still in operation, but I have no list of them. Today the best thought on the matter seems to be that a Music Therapist must be thoroughly trained as a physician in addition to his musical skill and knowledge, so a course in Music Therapy is about as long as the usual course required of doctors before they are allowed to practice. You no doubt would be interested in an article on music therapy which appeared in the August 1953 issue of *ETUDE*.

K. G.

HOW TO PLAY A SCARLATTI TRILL

Will you please tell me how to play the following trills from measure 17 of Scarlatti's Sonata in A major (L. 345)? Similar trills appear in measures 18, 25, and 26.



—Mrs. E. C. B., Arkansas

It is practically impossible to give any hard and fast rules for the performance of ornaments in Baroque music. Al-

though there are certain basic ways of performing the various ornaments, they are all improvisatory in nature and the exact method of their production varies under different conditions.

No ornament of any sort occurs at this place in the original Scarlatti, and several modern editions show nothing here. So it would be perfectly correct to play the passage completely unadorned. But the fact that Scarlatti wrote no ornament here does not mean that one must not be played. It is well known that performers of that time often added various ornaments of their own.

I believe that it is traditional to play an inverted mordent at this place, as shown in a) below. If, however, this proves too difficult to perform clearly at the tempo of this composition, it might be shortened as shown in b)



Whatever method of performance is chosen for one measure must, of course, be followed in the other measures.

—R. A. M.

GOOD TASTE IN CHURCH MUSIC

I am a church organist, and I should like your opinion as to the propriety of using secular songs such as, Where'er You Walk, and The Sunshine of Your Smile, in a regular church service.

—Mrs. C. L. H., Mass.

Secular music has often been used in church services, and even in the Catholic church, which is (Continued on Page 53)

*When "shopping around" for
used items of any kind,
whether they are automobiles or
pipe organs, it is wise to*

Beware of Bargains

by ALEXANDER McCURDY

WHAT is a bargain? Not necessarily something that sells at the lowest price. No doubt there are bargains in used automobiles, as when someone is trading in a well-kept car on a newer model. The trouble is that for every transaction of this sort there are a dozen in which the buyer stands to lose everything except his back molars.

All of us have heard horrid stories of transmissions filled with oatmeal instead of lubricating oil, designed to muffle the noise of clashing gears until the hapless purchaser is safely down the street; of cracked cylinder heads, burned-out bearings, wrecked and badly welded chassis frame members which give way at the most inopportune moment—usually twenty miles from home in a pouring rain.

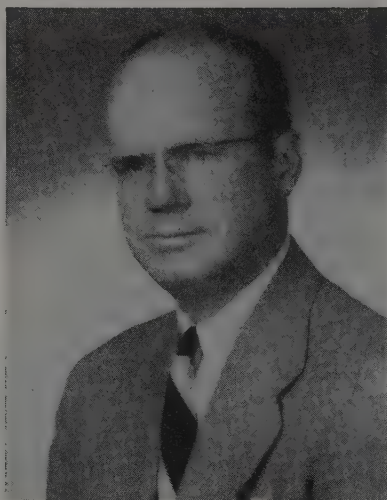
Fortunately all these matters are common knowledge. The motto seems to be: Let the buyer beware; and let him, if possible, take along an expert who knows good from bad.

Yet, vestrymen and members of music committees who would never be taken in by an automobile with one of its forward gears missing seem unable to resist the siren song of a second-hand pipe organ offered for sale as a "bargain."

There are many such on the market today, usually accompanied by a high-pressure sales talk regarding the vast savings which will accrue if one buys this or that second-hand instrument.

It is true that there are bargains to be had. There is in itself nothing wrong with using second-hand organ pipes. Essentially an organ pipe is simplicity itself—a metal cylinder or hollow wooden structure through which air is blown to produce a musical sound. If one is careful to have it tuned occasionally and not to let it get rained on, such a pipe is capable of doing good work ten, twenty, or a hundred years from now.

A pipe through which air is blown seems to offer few complications. But how is the air supplied? Any experienced builder can



Dr. Alexander McCurdy

make your hair stand on end with stories of leaking wind-chests and faulty consoles. Moreover, every properly built organ is "voiced" by an expert to make sure that the tone of any given pipe matches the rest of the instrument. Putting an instrument together is more complex than simply taking pipes out of one organ and sticking them into another.

Nevertheless this can be done if the builder knows what he is doing. There is nothing wrong with using old pipes; there is nothing wrong with using old chests; there are consoles which can be repaired and made to work satisfactorily for years to come. I am sure that every major organ builder at some time or other has rebuilt a smaller, older instrument, incorporating pipes from the old installation along with his new work. If a first-class builder has been retained for the job, he will use only the better parts of the old instrument and will see to it that they work satisfactorily.

He cannot allow work to be done that will ruin his reputation.

Somewhat different is the case of the minister who wrote that his church was considering buying a two-manual organ with nine stops, and that it was a bargain compared to a new organ. At the price he mentioned it certainly was.

Further inquiry revealed that the instrument was in storage, hence could not be heard. The builder's proposals for moving and installation were very vague. So were the specifications for the instrument, which had originally been made by a good builder and was said to be "about 15 years old."

It was suggested that the minister consult the original builder for further data. This revealed that the organ had been built, not 15 years ago, but in 1910; that it had originally been a three-manual instrument; and that when last heard of by the builder it had been in an auditorium in New York City.

Later, the minister found, the instrument had been split up into three smaller units, connected to three patched-up two-manual consoles. It was one of these three worn-out units which had been offered for sale as a "bargain."

Now all the foregoing does not mean that this particular fragment of an organ could not be made into a fairly serviceable instrument. If one wished to spend the necessary time and money it would be possible; but not at the bargain price quoted. The minister and his board now are glad to have looked into the matter carefully. If the expected bargain did not materialize, on the other hand they escaped being saddled with a wretched, worn-out instrument which would have been a constant source of expense and possibly more costly than a new one in the long run.

Another church, however, bought a second-hand organ sight unseen. The specifications did not look very interesting; but they were dealing with a trusted organ-builder. The church organist himself is an enthusiastic amateur organ-builder as well as a very good organist. When the second-hand instrument arrived, organist and builder reconstructed it to fit the acoustics of the church. They changed pipes around, added a mixture or two, sent some of the reeds back to the factory and had them revoiced on the machine by an artist, always seeking for a combination of tones best suited for their particular building. They also rebuilt the console, doing over the combination action and putting in new parts wherever needed.

The result is anything but a patchwork job. It is ideally suited to the church and will give a satisfactory performance for years to come.

In these columns we have emphasized again and again the (Continued on Page 58)

How to Teach Harmonics



by HAROLD BERKLEY

"I have had so much benefit from your pages in the *ETUDE* during the last few years, that I feel I must ask you a question. . . . How does one go about teaching harmonics to a pupil? . . . My pupil has good fingers and plays up to the fifth position, but she can't play harmonics. What should I do? . . .

Miss A. R. M., Virginia

The first and most important step in the learning of harmonics—and I assume you mean artificial harmonics—is to acquire the ability to play perfect fourths between the first and fourth fingers. Some such exercise as Ex. A will help in this.

Ex. A
Adagio



When this exercise can be played accurately in tune, then comes the playing of actual harmonics. Teach them at first in the following manner (see Ex. B):

Ex. B



The first and fourth fingers must grip the string firmly for the two quartet notes; but for the half note, while the first finger maintains a strong grip, the fourth finger must touch the string only very lightly. Your pupil will certainly find that in order to make the harmonic sound, the fourth finger must be very slightly higher than when it stopped the string firmly. The answer to this apparent paradox is that in gripping the string firmly, the finger spreads—and it is the outside edge of the finger that gives the sounded note; whereas in the playing of a harmonic it is the middle of the fingertip that touches the string.

An artificial harmonic played by the first and fourth fingers produces a tone two octaves above the note stopped. Quite often, however, one has to play a harmonic with the first and third fingers at the interval of a major third, producing a tone

The mastering of harmonics is a very important phase of violin teaching. Here are valuable hints for their study; also a question on Extension Fingering is answered.

two octaves above the note touched by the third finger.

So far as the left hand is concerned, the essentials for good performance are two: a firmly placed first finger, and a lightly but exactly placed third or fourth finger. This is one reason why harmonics are such good practice—they promote good intonation. Another reason is the sensitivity they require from the bow arm.

Thus far we have considered only the responsibilities of the left hand; those of the right hand are just as important. There are many players and teachers who overlook the fact that poor playing of harmonics is quite as often due to inadequate bow technique as it is to faults of the left hand. If the bow stroke is not well made, the harmonic will be a failure no matter how well the left hand may be doing its job. The bow must be drawn steadily and firmly, but not too lightly, and it must be drawn close to the bridge. If it is made some distance from the bridge, the harmonic will surely break.

When staccato, "spark-like," harmonics have to be played, they should be taken in the lower third of the bow, which should strike the string firmly for each note, near the bridge, and move very fast. It is obvious that the bow must leave the string after each stroke.

In their place, harmonics can be effective, though an extended passage of them tends to become monotonous owing to the very limited range of expression that is possible. They are, however, extremely good practice for the development of both left- and right-hand technique.

EXTENSION FINGERING

"... I have seen two references lately to what was called *Extension Fingering*. The name is new to me, though I try to keep abreast of the times, from a violinistic point of view. . . . If you can explain what *Extension Fingering* is, I'll be greatly obliged to you. . . ."

R. W. N., Connecticut

Since the time of Corelli violinists have

used the half-step extension (or stretch) of the fourth finger, and for most of that time they have also used the half-step backward extension of the first finger. A little later came the whole-step forward extension of the fourth finger—Locatelli was probably the first to use it—and there, in spite of Paganini, matters rested for many years:

It is really within the last thirty-five years that violinists have come to realize that the second and third fingers are also capable of being extended—and this is the true core of Extension Fingering. Some of Kreisler's "unorthodox" fingerings helped very much to spread the idea widely. It is, indeed, one of the most important bases of the modern left-hand technique. Its chief virtue is that it eliminates many shifts, thus materially aiding digital clarity.

Extension Fingering is a technique difficult to describe in a few words. Essentially it consists of fingering in one position while the hand remains in the position below or above, as in Ex. C. Sometimes the whole hand moves as soon as the extension is made, as in Exs. D and E. But a few examples with comments will make the principle more clear than paragraphs of description. The crosses indicate Extension Fingering.

Ex. C: Kreutzer Etude in B-flat, No. 30

Ex. C



If the F on the third beat is taken with the third finger, as is usually indicated, the stretch to the B-flat is difficult. But with the fingering given in the example the stretch can be easily made. The first finger should be held down on the D. The use of Extension fingering often makes an awkward stretch quite easy.

Ex. D: from the Beethoven Concerto, 1st movement

Ex. D



The usual shift for this passage is with the first finger from A to D—a wide shift. The fingering indicated in the example not only sounds (*Continued on Page 62*)



Robert Merrill at the mike

*We take a look at the intricate details
necessary to produce a modern recording—*

whether it be a popular song or a symphony

Back of the Scenes at a Recording Session

by Rose Heylbut



Warren and Ezio Pinza in a recording session

Pianist Byron Janis



THE TREMENDOUS increase in record sales, during the past few years, has brought with it a proportionately increased interest in the ways and means of recording. You carry home a fine, shiny new disc; what has been happening to it before you get it there? What significance to you lies behind trade terms like LP—Hi Fi—variable pitch? Does listening to records carry advantages (or disadvantages) over hearing broadcasts? Are records a business or an art?

Record making falls into the categories of art, science, and big business, all followed through with stop watch, hair-splitting precision. The mechanics, but not the method, vary according to whether records are "plain," long-playing, or high-fidelity. The method, but not the mechanics, vary according to whether the music reproduced is classical or popular.

The field of classical music recording is somewhat simplified by the fact that the works themselves are time-tested, their "plugging" having been done, outside the disc manufacturer's bailiwick, on concert stages. The chief problem is to assemble

worthy and attractive artists presenting worthy and attractive selections.

The most extensive and expensive single project that a recording company can undertake is the full-length opera, given in its entirety as it would be from the stage, and performed by artists of the calibre to lure patrons into an opera-house. RCA Victor, a pioneer in this, as in most recording fields, has been setting up this herculean project on an average of once every six months, in its studio in New York City.

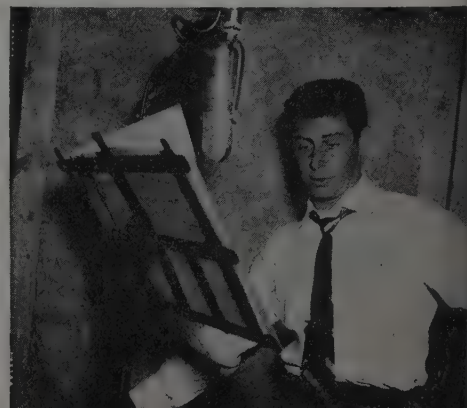
The recording of "Il Trovatore," for example, began with the selection of a notable cast, and the planning of recording schedules for times of year, days, and hours when all should be available. The principals, all noted for their Metropolitan Opera performances in the same rôles are Jussi Björling, Zinka Milanov, Leonard Warren, Fedora Barbieri, and Nicola Moscona, with Renato Cellini conducting the RCA Victor Symphony, and Robert Shaw directing the Robert Shaw Chorale.

Opera recordings, made without costumes or audience, begin in the morning and go on throughout (Continued on Page 56)

Freddy Martin in action before the mike



Eddie Fisher in a characteristic pose



Little Fugue

Miaskovsky, contemporary Russian, has produced a prodigious amount of work. This *fugato* presents no new musical or technical problems, being thoroughly conservative in spirit and in the handling of the two voices. (Turn to page 3 for a short biographical sketch.) Grade 3

NICOLAS MIASKOVSKY, Op. 43, No. 2

Edited by Denes Agay

Allegro moderato (♩=108)

PIANO

senza Ped.

The musical score for 'Little Fugue' is written for piano. It features a treble and bass clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 108 beats per minute. The score is divided into six systems, each with two staves. The first system begins with a forte (*f*) dynamic and a 'senza Ped.' (without pedal) instruction. The score includes various musical notations such as triplets, slurs, and dynamic markings including *f*, *mf*, *p*, *mp*, and *ff*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a final chord.

From "Pianorama of Easy Pieces by Modern Masters," compiled, arranged and edited by Denes Agay. [410-41026]

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ETUDE-APRIL 1954

No. 130-41145
Grade 4½

Glory to God

(A Choral Prelude)

N. LOUISE WRIGHT

PIANO

mp legato

mf

f

mp

First system of musical notation. The right hand (treble clef) features a series of chords and eighth-note patterns, with a dynamic marking of *ff* (fortissimo) and a tempo marking of *a tempo*. The left hand (bass clef) provides a steady accompaniment. The system concludes with a *rit.* (ritardando) marking.

Second system of musical notation. The right hand continues with eighth-note patterns and chords, marked with a dynamic of *mf* (mezzo-forte). The left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation. The right hand features a series of chords and eighth-note patterns, marked with a dynamic of *ff*. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand continues with eighth-note patterns and chords. The left hand maintains a consistent rhythmic accompaniment.

Fifth system of musical notation. The right hand features a series of chords and eighth-note patterns. The left hand continues with a steady accompaniment.

Sixth system of musical notation. The right hand features a series of chords and eighth-note patterns. The left hand continues with a steady accompaniment. The system concludes with a *mp* (mezzo-piano) marking and a *ppp* (pianissimo) marking.

Allegretto (first part)

from String Quartet No. 8 in E minor (Rasumovsky)

This transcription (as well as the one that follows) will serve to introduce to Etude readers music which can only be heard at a string quartet concert or via radio or recordings. It is hoped that these excerpts from two chamber music works of incomparable beauty will awaken an appetite to get to know them at first hand in the way they were originally composed. Grade 4

LUDWIG VAN BEETHOVEN, Op. 59, No. 2

Arranged by Henry Levine

(♩. = 56)

PIANO

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The key signature is E minor (one sharp, F#). The time signature is 3/4. The tempo is marked as quarter note = 56. The score includes various dynamic markings: *pp* (pianissimo), *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *cresc.* (crescendo). Fingering numbers (1-5) are provided for many notes. The piece begins with a half note in the bass and a quarter note in the treble. The first system ends with a half note in the bass and a quarter note in the treble. The second system ends with a half note in the bass and a quarter note in the treble. The third system ends with a half note in the bass and a quarter note in the treble. The fourth system ends with a half note in the bass and a quarter note in the treble. The fifth system ends with a half note in the bass and a quarter note in the treble. The sixth system ends with a half note in the bass and a quarter note in the treble.

Andante

from String Quartet in A minor

FRANZ SCHUBERT, Op. 29

Arranged by Henry Levine

Grade 4

(♩ = 88)

This page contains six systems of musical notation for a piano etude. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features a variety of musical elements, including triplets, sixteenth-note runs, and dynamic contrasts.

The first system begins with a triplet in the right hand and a steady eighth-note pattern in the left hand. The second system introduces a *poco rit.* (poco ritardando) marking and a *f* (forte) dynamic in the left hand, while the right hand plays a melodic line. The third system continues with a *pp* (pianissimo) dynamic in the right hand. The fourth system features a *f* (forte) dynamic in the right hand and a *pp* (pianissimo) dynamic in the left hand. The fifth system includes a *f* (forte) dynamic in the right hand and a *p* (piano) dynamic in the left hand. The sixth system concludes with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic in the right hand.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The piece is characterized by its intricate fingerings and dynamic range.

Scherzo

Allegro

N. LOUISE WRIGHT

PIANO

The musical score for "Scherzo" is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Allegro".

- System 1:** Features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*. Fingerings 1, 3, 2, 1, 5, 2 are indicated.
- System 2:** Continues the melody and bass line. Dynamics include *f*, *mp*, and *mf*. Fingerings 2, 3, 1, 5, 2 are indicated.
- System 3:** Includes a first ending marked "1" and a second ending marked "2". Dynamics include *mp*. Fingerings 1, 5, 2, 4, 1 are indicated. The right hand (R.H.) and left hand (L.H.) are labeled.
- System 4:** Features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *mp*. Fingerings 1, 5, 3, 1, 5, 3, 1 are indicated. The instruction "Ped. simile" is present.
- System 5:** Concludes the piece with a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*. Fingerings 1, 5, 3, 1, 5, 3, 1 are indicated. The instruction "D.C. al Fine" is present.

Buggy Ride

W. E. ROBINSON

Allegro (♩=132)

%

PIANO

f *p* *mp* *mf* *f* *Fine* *p* *mf* *1* *2* *D.S. al Fine*

Not Sad, But Glad

BERNIECE ROSE COPELAND

Playfully (♩ = 126)

PIANO

mf L.H.*Ped. simile**mf* L.H.

Meno mosso

f Fine*f**p**mp**mf**mp**pp**p cresc.**f**mf**p**mp**pp**mf**p*

L.H.

*f dim. poco a poco**D.C. al Fine*

Polonaise

Grade 4½

(♩ = 108)

SECONDO

FRANZ SCHUBERT, Op. 61, No. 1

PIANO

p

f

sf

p

fp

Fine

TRIO

p

f

sf

f p

D.C.

PRIMO

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. It is divided into two main sections: a piano introduction and a vocal melody with piano accompaniment.

Piano Introduction: The first system is marked 'PIANO' and features a tempo of $\text{♩} = 108$. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part consists of two staves. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The introduction concludes with a double bar line.

Vocal Melody and Piano Accompaniment: The second system begins with a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature remains one flat, and the time signature is 3/4. The vocal melody is characterized by a series of eighth and sixteenth notes, often with grace notes. The piano accompaniment consists of chords and moving lines in both hands. The score includes various dynamic markings such as *p* (piano), *f* (forte), *sf* (sforzando), and *fp* (fortissimo piano). The piece concludes with a 'Fine' marking.

TRIO

1

p

f

sf

p

D.C.

I See His Blood Upon the Rose

Joseph Mary Plunkett*

FREDERICK WERLE

Largo (♩ = 66-72)

VOICE: *p* *mf*

I see His blood up-on the rose. And in the

PIANO: *f* *mf* *R.H.*

stars, the glory of His eyes; His bod-y gleams a-mid e-

PIANO: *f* *mp*

ter-nal snows,— His tears fall from the skies. I

PIANO: *f* *mp* *p*

(♩ = ♩ preceding)

Un poco più mosso (♩ = 76)

see His face in ev-'ry flow'r, The thun-der and the sing-ing of the birds Are but His voice, and

PIANO: *p* *mf* *f* *mf* *mp* *pp*

Tempo I

Andante con moto (♩ = 88)

car-ven by His pow-er Rocks are His writ-ten words.

pp *f* *mp* *mf*

All path-ways by His

mf *f* *mf*

feet are worn, His strong heart stirs the ev-er-beating sea, His crown of thorns is

mf

twined with ev-'ry thorn, His cross is ev-'ry tree, His cross is ev-'ry tree.

mf *p* *ff* *p* *pp*

Adagio molto

CHARLES WAKEFIELD CADMAN, Op. 29, No. 1
Arranged by N. Clifford Page

Arranged by N. Clifford Page

—pp

ETUDE APRIL 1954

Two Chorale Preludes

on
Da Jesus an dem Kreuze stund

Only gradually we have come to realize that prior to 1750, the death of J.S. Bach, there were also other composers whose work deserves our attention. These men also concerned themselves with the great tradition of German Protestant organ music which Bach brought to virtual completion—the chorale prelude. The art of Fischer and Scheidt, while not as rich and imaginative as Bach's, is nevertheless considerable as the following examples demonstrate. The problem here is purely musical—to create a sonorous texture in which each voice and each entry is shaped and molded in keeping with the vocal principle inherent in the chorale melodies themselves.

I.

JOHANN CASPAR FERDINAND FISCHER

MANUALS

PEDAL

II

Choralis in Cantu

SAMUEL SCHEIDT

MANUALS

PEDAL

C.F.

First system of musical notation, piano accompaniment. It consists of a grand staff with a treble and bass clef. The right hand has a whole rest in the first two measures, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, piano accompaniment. The right hand continues with a melodic line of eighth and sixteenth notes, while the left hand maintains the eighth-note accompaniment.

Choralis in Cantu per Semitonia

C.F.

Third system of musical notation, vocal and piano accompaniment. The vocal line (treble clef) begins with a whole rest, followed by a series of notes. The piano accompaniment (grand staff) continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

Fourth system of musical notation, vocal and piano accompaniment. The vocal line continues with a series of notes, and the piano accompaniment follows with the eighth-note accompaniment and a melodic line.

Fifth system of musical notation, vocal and piano accompaniment. The vocal line continues with a series of notes, and the piano accompaniment follows with the eighth-note accompaniment and a melodic line.

Keep in Step!

RALPH MILLIGAN

Moderato (♩=96)

PIANO

*mf**sempre staccato**mf**f**ff**mf**legato**mf**sempre staccato**mf*

No. 110-40300

Grade 2

Pygmies at Play

WILLIAM SCHER.

Moderato (♩=116)

PIANO *mp*

1 3 5 2 3 4 5 1 3 5 3 5 4 2 3 1 2

Fine

p

4 2 1 2 1 5 4 1

cresc.

D.C. al Fine

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No. 110-40293

Grade 1

The Ice Cream Man

ANNE ROBINSON

Allegretto (♩=120)

PIANO *mf*

4 2 3 5 4 5

Lis-ten to the song of the ice cream man, Hear his gay lit-tle tune; He rings a bell so

1

2 3 2

mer-ri-ly, When he comes ev-'ry aft-er-noon. "Ice cream, ice cream, on-ly 'a nick-el,

Fine

1 4

5

Ver-y best you can buy! Ice cream, ice cream, an-y fla-vor, Won't you give it a try?"

D.C. al Fine

2

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45

GEORGE ANSON

Last time to Coda

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EVERETT STEVENS

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WHAT I LEARNED SINGING IN COMPETITIONS

(Continued from Page 10)

a time, letting the strong abdominal muscles bear the full burden of support. Since range is determined by the voice-box itself, however, and not by exercises, never sing higher than what feels comfortable.

A big voice may also find difficulties in developing a good *pianissimo*. I worked on this problem by taking one good tone of my middle voice, attacking it normally, then spinning the tone, *diminuendo*, to a *pianissimo*. Next, I attacked the same tone *pianissimo* and increased volume to normal. In the beginning, this was difficult—my voice seemed to stop short. Then I learned the trick of holding the breath in the back muscles, and letting it out just a bit at a time. After that, all went well!

This brings up the great problem of the use of the breath (which is quite different from taking in breath). The point is, that if you fill the lungs to their very fullest capacity, you may be unable to feed the breath out easily. Therefore, fill the lungs to their greatest *usable* capacity—that is, take in only as much air as is consistent with feeding it out again in vocalized tone. Taking halfbreaths is a dangerous habit, and so is the too tight overfilling of the lungs. The amount of singing breath required varies with each individual, depending upon build and voice.

Again, breath-needs vary with the tones you have to sing. The higher the tone, the more support you need, because of the faster vibration. On the other hand, the lower the tone, the less diaphragmatic compression—but more breath must be fed to keep the tone going. Thus, you reason out your needs and budget your breath accordingly.

A favorite topic of discussion among singers is the origin of tone coloring. Some believe that tonal color originates in the voice itself, and these singers do things with their tones. I don't agree with this view. I believe that tone color originates in the mind, and that the actual singing tone should be kept free of tricks of resonance which might cause problems. Always, I think, the voice should be used according to the principles of correct singing (free, forward, well projected tone)—while the color comes from thinking of the effect you want to produce. Tone lies in the voice; color, in the imagination!

Today, my exercises consist of four favorite vocalises, which I practice for about twenty minutes every day, regardless of circumstances. The first is a five-tone scale beginning on middle-C, sung on MEE for four notes, on OH for the fifth, and on OH down again. The trick is to make the OH come out of the for-

ward MEE. I progress upwards by half-tones to E in the treble, then back down again to middle-C, then all the way up to high-C.

The second exercise begins on B-flat below treble-C, and takes a five-tone scale downwards on MEE. This time I go all the way down and back on MEE, and then repeat the exercise on OH. I progress downward to E below middle-C.

My third pet drill (used by Schumann-Heink) begins on A below middle-C, and develops as a kind of arpeggio; sol, mi, do, sol; sol, fa, re, sol; sol, sol, mi, do, sol do. This drill sung with pure, forward tone, is excellent for developing evenness of scale, without break in range. I carry it up to high-A above middle-C.

And finally, I work on flexibility—the real coloratura flexibility so vitally important to the alto voice. Again I begin on low A and sing a five-tone scale twice running on MEE; then go up an octave, scale-wise, changing to OH on the ninth tone, and back again on OH, doing all on one breath. In the higher range, I sing up to about high B, using OH both up and down.

But drills alone won't build a voice! The first requisite is sound physical health and resistance. It is wise to remember that the voice is, after all, a part of the physical organism and that it can't stand up to the work demanded unless the entire body is in top condition. This means regular hours, a balanced diet, plenty of rest, fresh air, exercise—and play! Singers are generally advised against having too much fun, which, of course, is right; but it is also possible to have too little fun, to over-work, to burden the mind with worries about progress and the career. This isn't good, either. Of course, a singer can't shout out at football games, go to too many parties or talk too much! But wholesome play is another matter, and it has a vital place in balanced living. I myself don't smoke, although some singers tell me that they do. It is a good idea, especially at the start of a career, to budget one's time into a schedule and to keep to it.

And when your body is strong and your voice begins to flow as it should, get all the experience you can in singing before a public. Which brings me back to the point at which I began. There is, to my mind, no discipline quite so helpful as that of entering public competitions. If you win, so much the better for you; if you lose, you'll at least have the chance of being told *why*, by people who know—and that can go far towards building you up for a later winning!

THE END



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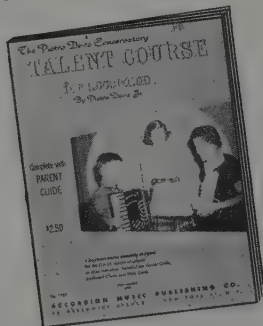
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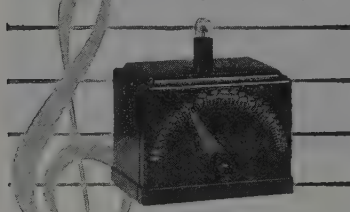
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WHAT PRICE VOCAL LONGEVITY

(Continued from Page 17)

them, or the singers who scrupulously practiced the regimen laid down by their masters were immune. However, we suffer from them today, and the singer would be well advised to guard against them by adopting the prophylactic means set forth by the old masters and, if any should attack notwithstanding, to resort without delay to rapid remedies under expert medical direction. But in following such advice they should be careful not to succumb to hypochondriacal complexes.

Naturally, smoking too was not mentioned. Madam Nicotine was unknown. Since then, tobacco has spread throughout the world and also must be taken into account. Some singers have smoked a great deal without apparent harmful effects. Mario and Caruso, both great tenors, smoked incessantly; Mario cigars, Caruso cigarettes. But this does not mean that all singers may safely do the same. Some may; others should not smoke even a little. If smoking proves harmful, it should be abandoned. But it is better for all singers not to smoke at all, even those who feel no noxious results.

Although the rules referred to so far had in view primarily the health of the vocal cords and the vocal apparatus as a whole, there were further rules bearing directly on the health and strength of the entire body. The old masters were not unaware that health and strength engenders a pervading sense of well-being and buoyancy which transmits itself to the voice, and that a healthy, strong person will, barring accidents, live longer with a greater chance of the voice surviving unimpaired. They therefore encouraged callisthenics and light physical recreation of all kinds, but warned against heavy sports and exercises.

Neither were they indifferent to the importance of posture. Some of them even went so far as to prohibit their pupils sitting at desks for longer than specified periods.

Of course, it may be too much to expect teachers of today to show pupils the door for negligence or contravention of rules aiming at vocal longevity. But the difference in attitude and degree of responsibility must be underscored. That the practices of the old masters were, in very many cases, successful, cannot be doubted. The proof is to be found in the special regulations for the singers of advanced age.

Naturally, these did not retain their voices merely by following the rules on food, drink, exercise, bodily hygiene and posture. An important contributing factor was their mastery of the elements of music. At an early age they were taught to read music and were given courses in ear-training; their vocal lessons too, were

conducted, in the main, a cappella, which increased their musical confidence. Later they were initiated into the structures of composition. In short, they underwent a thorough musical training.

The importance of a mastery of the elements of music in relation to vocal health and longevity should be obvious. A violinist or cellist who is not a good musician and sure of his fingering, or a pianist who cannot read too well, is forced to spend much unnecessary time at becoming note perfect. In each case the process is fatiguing to the muscles involved and, in the long run, definitely debilitating. In the same way, but more so, the singer who cannot read with facility, whose ear is not sure, and knows nought about music theory, will be compelled to go over the song or rôle to be learned again and again merely to get the notes right.

Singers who can read well, who have a good ear, and are musically educated, are able to sing a score on sight, or after looking through it once or twice and going over it in their minds. They are also able to form their interpretative conceptions mentally by studying the score. Until it is clearly determined in the mind, they do not need to use the voice, thus saving superfluous strains on the vocal organ.

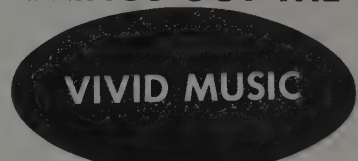
A good musical education is, therefore, an important contributing factor towards vocal health and longevity. Musical certitude makes for a great degree of assurance in singing and of itself decreases nervous and muscular tensions to a large extent, even when the vocal production is not correct. Yet, although wisdom in eating, drinking, smoking, exercise and hygiene plus a good musical education are big steps towards achieving and preserving vocal health and longevity, there is still another indispensable requirement, an absolute and basic *must*—correct vocal production, without which their effectiveness is seriously undermined.

This raises the question of what, or which, is correct vocal production. The question, put whichever way, is justified, for there is not a teacher today who does not believe, or seem to believe, that his or her teaching procedures (mostly all different and, in many cases, contradictory) end in correct vocal production. It is a confusing labyrinth. Yet, as in the ancient mythological story, the string which leads to the exit and light has not been lost. It has but to be followed.

That string is the continuity of the great singers. Investigation reveals that each was taught by more or less similar procedures developed on an identical conception of the structure of the voice based on the natural physiological functioning of the vo-

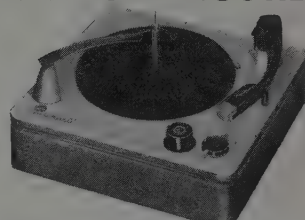


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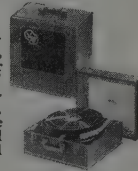
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cal cords during the act of phonation. Following this unbroken continuity conducts directly to the teachings of those very masters who devoted careful and laudable thought to the problems of vocal health and longevity—the peerless teachers of the school of Bel Canto.

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A JUDGE'S DILEMMA

(Continued from Page 21)

of piano and forte.

You will find that once they have a true conception and control of softness you will not need to worry about the other dynamics.

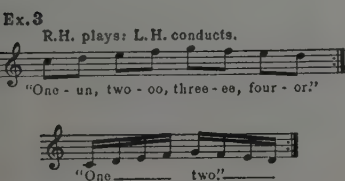
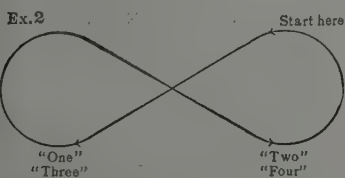
7. Almost all the pedalling was bad.

What can we do about this? First, force all practice to be done without damper pedal; second, get some new devices for teaching the use of the pedal. Most of those we use are dreary and impractical. Students always resist them. For young beginners the best pedal introduction is Margaret Dee's "Get Acquainted" book . . . study it . . . use it.

For advanced pianists a new very practical and fascinating pedal book has just been issued by K. U. Schnabel (gifted son of Artur Schnabel). "Modern Technique of the Pedal" . . . This book is decidedly not for beginners; but more mature players will find it extremely helpful for pedal subtleties.

8. Almost none of the players could count aloud.

There's no excuse for this. I've never taught a beginner of any age who resisted counting aloud if he was taught sensibly at the very first lessons. How to do this? Ask the student to play a very short, simple exercise or portion of a melody with one hand while he "conducts" with the other in a laying-down figure 8 pattern; as he does this he counts aloud, thus:



Then change: left hand plays, right hand conducts. The book, "Thinking Fingers" is excellent for developing counting aloud facility.

9. Many of the youngsters were still using hopelessly old-fashioned method books.

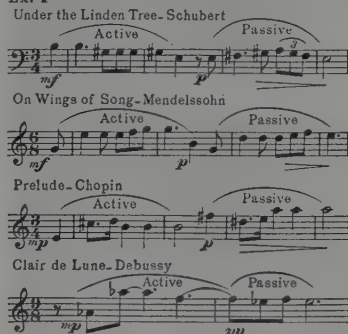
I don't object to this if the old books contain lots of music and technique. For example, I think the W. S. B. Mathews' graded books are excellent, because they give much good music, emphasize reading and learning facility and are filled with pianistic points of all kinds. Trouble with so many books of today is that they incline to economy and specialization of materials. They don't encompass enough. There just aren't enough notes in them!

10. As to "interpretation," the first element of good playing—the active-passive phrasing—was absent in all the one thousand pupils.

There is no satisfying "expression"

in music without phrases that constantly inhale and exhale, vitalize and rest, aspire and fulfill. Early graders can be made as sensitive to this as more mature students. Phrase shapes entering and leaving the piano are formed by the essential combinations of give-and-take which the qualities of the pianist's touch, dynamics and rhythmic flow bring to them.

Ex. 4



Here are some simple examples of activity (first part of phrase) and passivity (second part). When they are played, the body moves gently in toward the instrument for the "active," and away from it for the "passive" (see Ex. 4).

All of which surely creates a dilemma for a sincere, intelligent judge. What could she do about it? . . . Impossible to give a lesson to each player. (This is forbidden.) But the judge did what she could—discussed these problems sympathetically with many of the students' teachers, made recommendations of books, materials, methods, and wrote helpful letters later. Also, greatly daring, she has permitted her findings to be exposed.

Let's have some more down-to-earth facts from the adjudicators (horrible word—can't we find another?) . . . It would help us all.

THE END

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University Extension Conservatory

(Continued from Page 15)

conduct. He did with conspicuous success.

Still he could not decide what to do with his life. Followed years of frustration. He wanted successively to be a priest, pianist, opera composer. Giving up the first, he was on his way to becoming a first class concert pianist when an accident to his left hand left it unpredictably numb. But an opera he had composed decided his life work. He tried in vain to get it produced.

Taking it to the office of a London impresario, he found himself in a waiting room full of hopeful singers. After waiting three hours, the door of the inner sanctum flung open and the manager yelled, "Can anyone here play 'Faust' on the piano?" Beecham spoke up. "Can you play it without the music?" Beecham said he could and was invited in. He showed such uncanny familiarity with the score, he was made conductor of the company.

Although he had a natural flair for conducting, Beecham sought a mastery of the craft not included in the curriculum—he learned to play every instrument of the orchestra. The trombone caused him the most inconvenience. He no sooner started practicing this instrument in his hotel room than came the order to cease or vacate. Unable to find any lodgings that permitted tooting, he hired a boat on a park lake, rowed to the middle of the lake and practiced in peace. This technical grasp of instruments invariably won the respect of the men in the orchestras he conducted.

His penchant for thoroughness took other forms. To get at the heart of every work he conducted, he would sometimes travel across a continent to the birthplace of the composer and search through musty files for original scores.

A stickler for playing a piece in the tempo set by the composer, Beecham was once chided by an eminent critic for taking a symphony movement too fast. At the proper tempo it was agreed the piece would take eight minutes and two seconds to perform. Stop watch in hand, the critic timed the number. It ended right on the dot. Some years ago in broadcasting Wagner's "Tristan" from the Metropolitan Opera House, a cut was made suddenly and Beecham was asked when the opera would conclude. "At eleven minutes to six," he replied. It did.

His memory is one of the wonders of the age. Early in life he found that literature he liked was easily retained. As a lad, his father once called him before some guests to recite a scene from Hamlet. "Do you know any more?" he was asked afterward. He recited the whole act.

Beecham uses notes the first sev-

eral times he rehearses a new score. After that he doesn't need them. He knows so many works by heart, even to the smallest quaver, he seldom bothers to look over a score before conducting a performance. Once, arriving late at the opera house, as he strolled out to the stand he calmly asked the manager, "By the way, old chap, what's the opera tonight?"

Nevertheless, he does not always make a practice of conducting an orchestra without score. At a benefit concert once, Alfred Cortot played the solo part of a Beethoven concerto on one piano, Beecham the orchestral part on another. Neither had music. Forgetting his part, Cortot covered up with snatches of concertos by Grieg, Schumann, Tchaikowsky, all of which Beecham recognized and followed. Then Beecham suddenly looked blank and stopped. "What's that?" he snorted. "Something I improvised," replied Cortot. They started again.

Some of his success as a conductor is due to the way he handles his men. The usual drill sergeant approach is conspicuously absent. George Bernard Shaw once remarked that Beecham was the only conductor who treated his men as adults.

Tension is invariably absent at a Beecham rehearsal. Usually arriving late, he saunters up to the stand, often conducting from an arm chair. If he appears on time, the men give him a hearty cheer. They call him "Tommy" and play jokes on him. A rehearsal of the Los Angeles Philharmonic was interrupted with police sirens and an officer handing the conductor a summons. Feigning concern, the men crowded about him as he read: "For breaking speed limits in playing the *Star-Spangled Banner*." "Well now," laughed Beecham, "if I took this at the usual pace here in America, I'd be arrested for parking. This is a fighting tune, understand, not a hymn."

Beecham uses subtle methods to correct the men and get what he wants. He'll become rigidly polite, assume a pained look, appear puzzled and ask for advice, use sarcasm, or get a laugh with one of his witticisms. For a ragged performance, he'll say, "Would you mind, please, keeping in touch with me occasionally." Once when the horns came in too loud, he interrupted with, "Is there a horn in the house?"

Probably our most exuberant conductor, a critic once summed up his podium gymnastics by saying: "He leaps, ducks, weaves, lunges, skates, and does everything but a back flip." At one concert he fell from the stand. As willing hands assisted him up, he remarked to the audience, "Podium's are a conspiracy to get rid of conductors." On another occasion after a lively workout in a Queen's Hall

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Concert, he walked gingerly to the wings holding up his trousers. He had broken his suspenders. Probably his most restrained conducting, done from a wheel chair, occurred at a concert of the Philadelphia Orchestra. He was suffering from gout and movement was torture.

These unorthodox gymnastics, often branded as an act, are part of an elaborate sign language to convey his intentions to the men. When calling on the brass for a crash attack, he is likely to wind up like a baseball pitcher. Too, as he explained to me, he is carried away by the music at times. At a broadcast of the *Hallelujah Chorus*, he sang lustily to the discomfiture of the control men. At every intermission, he sheds shirt, collar and underwear.

Unable to understand why radio programs should begin right on the spot in the U.S., he causes production men uneasiness. One of them frantically seeking him after he failed to appear for the second half of the program, found him in the dressing room, sprawled on hands and knees looking for a collar button. The production man dashed out, secured a button from a bell hop and saved the day.

Beecham has tirelessly campaigned for unrecognized talent. He

made known to England and the world, one of England's greatest composers, Frederick Delius. Hearing a violinist playing with a hotel dinner trio, he engaged him for his orchestra and featured him as soloist. It was the start of Albert Sammons. Among those he introduced in England are Sibelius, Richard Strauss, Mischa Elman, Joseph Szigeti, Myra Hess, Bruno Walter, Fritz Reiner, to name a few. In America, he premiered the piano concerto of Courtland Palmer with the Philadelphia Orchestra. The composer was so nervous, Beecham had to push him out on the stage. He has spent hours coaching young American singers for nothing. When one of his protégés was unable to buy a gown for her début, he bought it.

For nearly fifty years Beecham has campaigned to raise the standards of music taste so Anglo-Americans can eventually support great music without subsidy from wealth. This idea is back of every performance he conducts. He believes, too, that music can help promote peace. "Nations with common aims," he says, "should play and sing the music of each other. There is no better way to create understanding since music is a universal language."

THE END

THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 20)

continue the tender sentiments in seeking to convey to the worshiper that the blood-covered back of the scourged Jesus is as the rainbow after the flood, which was a sign from God to his people and his promise for the future.

Much could be said of the zest of battle, the fanfare passages associated with the kingship of God, kingly dignity, etc., which Bach associated with the trumpet. One much misunderstood feature of Bach's use of the brass, chiefly the trombones, is where these instruments are used to duplicate the voice parts of a chorus or duet in motet style, to lend a somber color or great dignity to the utterance. In a majority of cases modern conductors omit the brass and thus lose much of the desired effect. One cantata in motet style is supported by such a combination alone. It is No. 118, "O Jesu Christ, mein's Lebens Licht," for which the instrumentation consists of 2 liuti, cornet and 3 trombones.

The writer in his early days of Bach conducting, once felt an urge to improve upon the master's instrumentation. He substituted a violoncello for one of the bassoons in the Quonian aria of the B Minor Mass, partly because a second bassoon was not available at the time. The result, however, gave rise to the vow that never again would he try to improve

Bach's original orchestration.

The tender beauty of the oboe d'amore, which came into being about the same time as Bach's entrance into his Leipzig position, was utilized to its full capacity. This instrument dropped out of use in the classical orchestra until re-introduced a century and a half after Bach by Richard Strauss, who used it to express a particularly intimate descriptive part. The oboe da caccia, with its "schalm" register was a very special favorite of Bach's for expressing certain spiritual values, especially in combination with the flutes. This also was discontinued as a standard orchestral instrument until Franck introduced its successor, the cor anglais into his symphony to the consternation of French musicians, especially Gounod.

Bach's favorite instruments for obbligati were the violin, with its impressively effective, sparkling, energetic, softly imploring and facile characteristics, and the oboe with its manifold possibilities and descriptive qualities. Both of these instruments were used by Bach as obbligati instruments more than any other, possibly because of their greater flexibility in many situations.

All of this seems to be a rather long introduction to the main instruments to be discussed in this article, but it was felt that a clarification of the general principles of

Bach's orchestration would dispense with much material of a general nature, which might be necessary in clearing up the functions and uses of the flute in the works of Bach.

During the period of his activity as a composer, he made use of two different kinds of flutes. The first he designated simply by the general term "Flauto" or "Fiauto," while once he added "á bec," as a qualifying term. In two scores he uses a higher pitched form of this instrument, which he designated by the term "Flauto piccolo." By this, however, he did not indicate the use of the modern form of the piccolo as we know it.

The second form of the flute he always indicated by the terms "flauto traverso," "flauto traversa," a "flauto traversiere." Since these two types of flutes differ in their manner of playing and also in their characteristics, which are most carefully applied by Bach, it will be necessary to clarify these distinctions.

The first type, which goes under the more common name of "Block-flöte," was in more universal use until about the time of Bach's death. It was the earliest form of the flute and hence held its place with the simple name of flute, against its more successful rival, the traverse flute. It was blown by the aid of a mouth piece like a clarinet, but of course, without a reed. The upper part was partially obstructed so that a narrow channel was formed, against the edge of which the directed breath of the player vibrated, much the same as the tone is produced in an organ flue pipe. Praetorius lists eight varieties, which form a complete consort or family group at different pitches. The tone was softer and more impersonal than that of the traverse flute, which often led to its being called "flute douce." In his instrumental listing of the fourth Brandenburg concerto in G major, Bach designates "due Fiauti d'echo" among the instruments. The impersonal and rather retiring quality of the tone seemed to appeal to Bach. He used it for certain effects, where the text was especially intimate in the effacement of self and in the giving over to a higher power. He also used it for expressing extremely tender moments, where thoughts of death and the peace of the life to come were in question.

Bach began using this instrument from the beginning of his career in 1708 in the cantata for the change of Council at Hühlhausen, "Gott ist mein König." This cantata is cast on rather large lines and is unique in that he groups the two flutes with the violoncello as its particular bass in one family, which he designates in his listing on the title page of the autograph score as "2 Flutti e Violoncello."

In this work, as in practically all of his compositions in which he uses

(Continued on Page 58)

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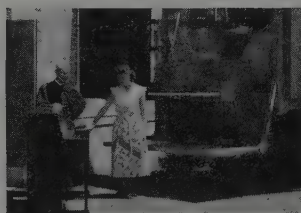
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Violin Questions

By HAROLD BERKLEY

A Satisfactory Offer

L. B., Nebraska. If you have an offer of \$500 for your Johann Dressel violin, I advise you to accept it. You are not likely to do any better.

Bow Study Material

I. F. F., New York. The book I think you refer to is my "Modern Technique of Violin Bowing," which, with my "12 Studies in Modern Bowing," gives a pretty complete account of the modern bowing technique. Another book from which you can pick up some useful hints is "Practical Violin Study" by Frederick Hahn. You can obtain all three books from the publishers of ETUDE.

Characteristics of Violin Tone

C. H., Indiana. I don't think anyone could tell you "what it is that makes a violin have a sweet tone." There are too many different factors involved—including the player! However, if you can get an old violin with no or few cracks in it, with good wood and soft varnish, you will usually get a violin with a sweet tone. But a tone which will carry is another matter. For this you must have a violin of a broad, flat model—and such violins generally sound much less sweet under the ear than they do at a distance. If your son is genuinely talented, I suggest that you buy for him a violin that will carry. It will stand him in good stead later in life.

A Tell-tale Date

Miss C. D. C., New York. From its label, as you have transcribed it, your violin pretends to be a Giovanni Paolo Maggini. However, as Maggini died in 1632 and your label is dated 1715, there is no likelihood that the instrument is genuine. What it might be worth, no-one could say without seeing it personally. From your spelling of the name Brescia, I would hazard a guess that the violin is a factory-made German product, worth perhaps a hundred dollars.

Apparently a Fine Instrument

Miss M. R., Missouri. A genuine Matthias Albani, in good condition, could be worth anywhere from \$750 to \$2000. A few exceptional specimens of his last period have sold for an even higher figure. He was a fine maker. I trust you have papers attesting to the authenticity of your violin.

The Heberlein Family

J. A. P., Michigan. Friedrich August Heberlein was a member of a very large family of makers in Markneukirchen, Germany. He was not, perhaps, one of the shining lights of the family, but was nevertheless a good sound workman. The Heberleins were commercial makers, their various models being listed as from \$50 to \$250. The latter is still a fair price for their best grade of instrument.

THE END

DO YOU KNOW HOW YOUR PIANO IS TUNED AND WHY?

(Continued from Page 16)

instances could be brought forward out of my own experience, but what really matters for our purposes is to ask the musicians what they think about such a state of affairs. Is it to be an accepted, if shameful, fact that pianists are to be known as the only musicians who do not have to hear what they are playing? For that is what it amounts to.

We acknowledge the undoubted shortage of competent piano tuners and technicians, but let us not suppose that this affords an excuse. Why do not the musicians bring the undoubtedly powerful pressure they could exert, upon the makers and

sellers of pianos, insisting that the servicing of these instruments be properly organized once more? Why do schools of music content themselves with teaching pupils how to smite keyboards, and think it unnecessary to tell them about equal temperament and how that system affects musical intonation? In fact why is musical education in these vitally important matters so dreadfully neglected? I ask again: Is the pianist the only musician who does not have to "hear?" And is that something of which to be proud? I think not.

THE END

Organ Questions

Answered by FREDERICK PHILLIPS

I have acquired a Wilcox & White single manual reed organ, vintage about 1890, which has a 17 note sub-bass stop. The sub-bass notes are sounded by slight additional finger pressure on the bass keys. I'd like to add a pedal board and operate the bass notes by electrical hookup to model railroad switch machines, which have a straight line thrust of approximately $\frac{3}{8}$ ", subject to alteration if necessary. Please let me know if this is practical, as I do not know if the sub-bass can be disconnected from the manual keys.

The pump pedals have been removed, the bellows being operated by an electrically driven player piano vacuum unit. This is rather ungainly, and I would like to know if there is a simpler arrangement.

H. S.—N. J.

We are afraid we cannot be very helpful, as we have never before faced a problem sufficiently near to this to enable us to offer competent notes could be disconnected from the manual keys, and this may nullify the electrical hookup idea. It might be possible to buy a set of organ pedals, and connect your sub-bass keys to them, by means of a wire attached to the manual key and running to the corresponding pedal key, so that in depressing the pedal the manual key would also be depressed. This, however, would be rather ungainly, and may not be

worth the cost of the pedal board in its results.

I am interested in making organ construction my career. I am sixteen years of age, and have a year and a half of school to go. Are there any schools or colleges that specialize in organ construction? Would it be possible for me to obtain an apprentice job with an organ company during the summer? Also please suggest some good books on organ construction, both pipe and reed.

J. J. L.—Pa.

To the best of our knowledge there are no schools or colleges specializing in this subject, and we understand that it is the general practice for organ building experts to come up through factory training. We are sending you the names of several reputable organ manufacturers, and suggest that you correspond with these firms both as regards apprentice work or regular employment after you have completed school. One of the best books on organ construction is Barnes' "Contemporary American Organ." Another rather smaller work is Skinner's "Modern Organ." There is another by Lewis entitled "Modern Organ Building" but this may be out of print. We believe a copy is to be found in the Philadelphia Free Library, in case you visit this city occasionally.

QUESTIONS AND ANSWERS

(Continued from Page 23)

now highly critical as to the type of music used in its services, the singing of operatic arias and other secular solos was at one time common practice. My personal feeling is that whereas such songs as you mention are entirely appropriate at a church wedding they do not belong in a regular church service. But many church musicians do not agree with me, therefore I reply to your question by stating that it seems to me to be a matter of taste, and that my own taste is negative even though the music may be very beautiful.

I might add that I also object violently to the large amount of trashy, insincere music with so-called "sacred" words which abounds in so many Protestant churches. There exists plenty of really fine sacred music, and if the organist or choir-master is a good musician he will take the trouble to search out compositions that are, on the one hand, music of which no one need be ashamed, but on the other hand, are also truly and sincerely sacred both in text and style of composition.

K. G.

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Junior Etude

Something About Songs

PLAYLET

By Leonora Sill Ashton

Scene: Interior of studio.

CHARACTERS: Four pupils, plus

several more for chorus (boys and girls) and one for accompanist.

PENELOPE (*Steps to front of stage*): Our project is to tell you something about songs, and the forms in which they are written. There are two simple forms for solo songs, the Strophe, in which all the verses are sung to the same repeated melody, and the art Song, in which the verses have special interpretative music. As an example of the very simple form, the Strophe, we will open our recital by singing two verses of *America*, both verses, of course, being sung to the same melody. (*Chorus steps to front of stage and sings.*)

JANE: As an example of the Art Song, we will play a recording of *The Floods of Spring*, by Rachmaninoff (Columbia 72098D). (*Plays recording. Substitute recordings may be used if at hand.*)

RUPERT: From the earliest times music has been inspired by religion, such music being heard today in Temples, in beautiful Masses, and in small but glorious chorals, such as those arranged by Bach, and in familiar hymns. We will give you a well-known Bach choral, *Jesu, Joy of Man's Desiring*. (Columbia DB-507.) (*A well-known hymn may be sung by the chorus, also.*)

PETER: Much of our vocal music in large forms is composed for chorus, with solo parts, and accompanied by orchestra. When these words are taken from the Bible such compositions are called Oratorios. These compositions are among the world's finest forms of music. We shall now hear recordings of a solo and chorus from Handel's great composition, "The Messiah." The solo is *He shall feed His flock*, followed by the *Hallelujah Chorus* (Columbia 71898D and 71906D.)

JANE: The greatest type of vocal

music is the opera. It is called the greatest because it is the most dramatic in words, and the singers must also be actors. The opera is sung by soloists and chorus, in costume, acted, and accompanied by full orchestra. Music lovers can



Wolfram in "Tannhauser"

not always go to opera houses but they can frequently hear an opera over the radio or TV, and by means of recordings. We have chosen an aria from "Tannhauser," by Wagner, in which Wolfram sings an *Ode to the Evening Star*, and this will be followed by the *Pilgrim's Chorus* from the same opera. (Columbia 71189D and 7271M.)

RUPERT: Two names that stand out in the field of the Art Song are Schubert and Schumann, two of the world's great song writers. We will play a recording of Schubert's *Erlking*, one of his most striking and best-known songs. (Columbia 7205 D.)

PENELOPE: Some of the loveliest simple songs are found among the folk songs of different nations. Some are happy and some are sad, just as the folk people ex-

pressed their own feelings. America has some beautiful folk songs of its own, including the Negro Spirituals. A very beautiful one, which we will play, is called *Deep River*. (Columbia 17383 D).

RUPERT: And our American composer, Stephen Foster, wrote so many simple and beautiful melodies of folk song character, they

Curtain

have been classed as folk songs and nearly everybody knows some of them. We will close our study of songs with our chorus singing Foster's *Old Folks at Home*, and we would be glad to have all of you join the chorus on the second verse. (Chorus, joined by audience sing *Swanee River*, as this song is often called).

Who Knows the Answers Review

(Keep score. One hundred is perfect)

1. Who wrote the opera "Faust"? (5 points. In October, 1952)

2. If you were using a plectrum, what instrument would you be playing? (5 points. In December, 1952)

3. Which of the following terms relate to a change of tempo: *piu allegro*, *perdendosi*, *piu mosso*, *piu piano*, *crescendo*, *fortissimo*? (5 points. In January, 1953)

4. F-sharp is the third letter of the D-major scale and the 6th letter of the A-major scale. Of which minor scale is it the fourth letter? (5 points. In January, 1953)

5. Was the music for Shakespeare's "Midsummer Night's Dream" composed by Schubert, Mendelssohn or Verdi? (15 points.

In January, 1953)

6. What two universities conferred the degree of Doctor of Music upon Grieg? (20 points. In September, 1952)

7. About how many marches did Sousa, "the March King", compose? (10 points. In February, 1953)

8. What are the letter names of the tones in the dominant-seventh chord in the relative-minor key to A-major? (15 points. In March, 1953)

9. In what year did Mozart die? (10 points. In April, 1953)

10. Which composer was born first, Bach, Vivaldi or Corelli? (20 points. In March, 1953)

Answers on next page

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PROJECT OF THE MONTH
Memorizing must be accurate or else it is just semi-memorizing. Remember, memorizing requires a deliberate act of will-power. It is not a matter of mere repetition or chance. It includes correct fingering, too. Accurate memorizing will help you to play with confidence in your recitals, contests and auditions.

PROJECT FOR APRIL

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These are the teachers who taught the men to play the instruments whose tones were recorded in the big factory that made the device that enables the disk to produce the sound so we can hear the symphony.

These are the printers who printed the notes that were used by the teachers who taught the men to play the instruments whose tones were recorded in the big factory that made the device that enables the disk to produce the sound so we can hear the symphony.

This is the pen that wrote the score for the printers who printed the notes that were used by the teachers who taught the men to play on the instruments whose tones were recorded in the big factory that made the device that enables the disk to produce the sound so we can hear the symphony.

This is the man who owned the pen. This is Beethoven.

Junior Etude Contest

Junior Etude will award three attractive prizes this month for the neatest and best original poems. Contest is open to all boys and girls under twenty years of age.

Names of prize winners will appear on this page in a future issue of the **ETUDE**. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

ORIGINAL POETRY CONTEST

Get out your pencils and paper and write something for the 1954 Junior Etude original poetry contest, which will close April 30. Put your name, age and class on upper left corner of paper; your address on upper right corner. Class A, 16

to 20 years of age; Class B, 12 to 16 years; Class C, under 12. Results will be published in a later issue. Prizes will be mailed soon after contest closes. Let's hear from everybody, poets and others!

Poems must relate to music.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Do not ask for addresses.

Dear Junior Etude:

I am a German boy and speak English only a little. I play piano and am studying voice and hope to become a singer. I had a subordinate part in the festival of operetta and am also a super in the theatre. I would like to hear from American readers.

Bodo Schwanbeck (Age 18), Germany

Dear Junior Etude:

I believe you are doing a fine service by encouraging communication between young musicians through your Letter Box. I would like to hear from those who are interested in serious music and composing, especially from abroad.

Walter Baird (Age 19), Alabama

Dear Junior Etude:

I have studied piano for twelve years and studied theory and harmony this year and have become interested in opera. I hope to become a good musician and would like to hear from others who cherish the same hope.

Emmelin Miller (Age 17), Utah

Dear Junior Etude:

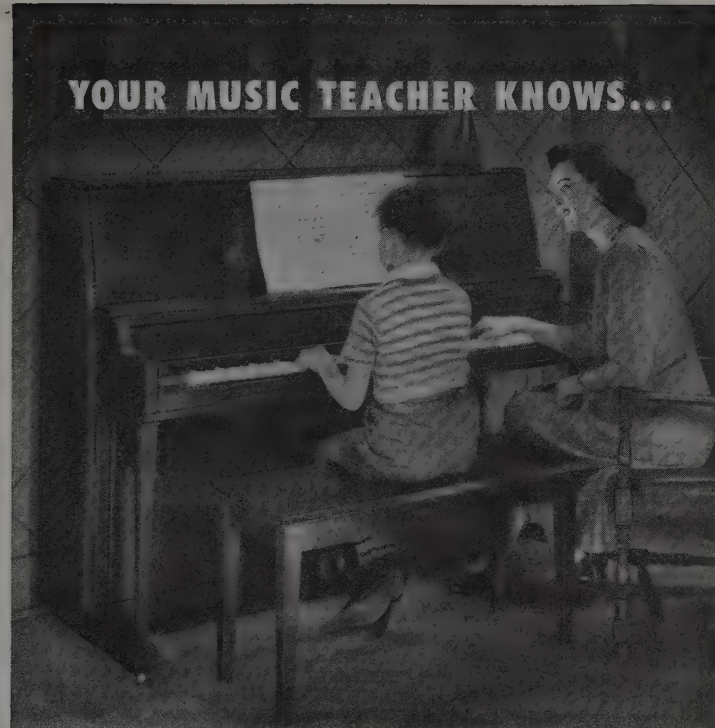
There are thirty-six members in our Junior Extension of the Tuesday Morning Club of Springfield, Massachusetts. We are from twelve to twenty years of age. Our aim is to make the members more acquainted with music and to give each one a chance to perform before an audience. We meet once a month, give an annual concert and have an annual banquet. A picture of our officers is enclosed.

Civia Weiss (Age 16), Massachusetts

LETTER BOX NOTE. A letter has been received from Melvin Melanson, Michigan, without complete address. If you want to see your letter in print, Melvin, send complete address. How else could replies be forwarded?

Answers to WHO KNOWS

1. Gounod; 2. mandolin or one of that family. The banjo is sometimes played with a plectrum but more often with the fingers; 3. *piu allegro* (more lively), *perdendosi* (slower and softer), and *piu mosso* (more motion); 4. C-sharp minor; 5. Mendelssohn; 6. Oxford and Cambridge; 7. about one hundred; 8. C-sharp, E-sharp, G-sharp, B; 9. 1791; 10. Corelli (1653).



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(See letter on this page)

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BACK OF THE SCENES

(Continued from Page 26)

most of the day; still, they carry all the excitement of an opening night. By 10 A.M., the vast, empty Manhattan Center auditorium has come to life with the excitement of pre-curtain time. The huge dance floor of the auditorium, selected because of its remarkable acoustical properties, is a forest of microphones, cables, music-stands and the odd-looking baffle screens draped with cotton batting. Various types and colors of sound-absorbent materials hang from the balcony rails; and some sixty "creakless" musicians' chairs, arranged fanwise, face the oversized podium on which stands a high chair in addition to the conductor's desk.

To the left of the conductor, before a grouping of microphones, stand the stars—dressed in street clothes, sweaters and slacks, or whatever type of clothing affords them comfort in moments of stress.

Behind the auditorium where the actual recording takes place, is situated the "agony room," or playback area, where artists, conductor, musical director and engineers check the "takes" for quality. In this room, between the huge resonating "playback" speaker and the recording machines, is the musical director's table, from which the recording is directed. Here the director keeps his score, his stop watch, and the microphone which is his contact with the performers on the other side of the wall.

The first step in record-making is not actual recording, but a series of balance tests, in which the music is played and sung while director and engineers check on the overall balance of sounds. At these rehearsals, engineers hurry back and forth to consult with the technical director to get instructions on the placement and replacement of microphones, while the musical director may call for more weight in the strings or less in the tympani. Adjustments are made and tests continue until all tonal balance is satisfactory.

Then begins the rehearsal for the first "take." These rehearsals, or sessions as they are known in the trade, may be completed in a few moments—they may go on for hours. No one ever knows quite what to expect, even though the engineers are experts and the performers, artists of experience; the matter seems to simmer down to one of feeling. When the whole thing feels right, actual recording is ready to begin. When this happy moment arrives, the first record side is made. The musical director calls for quiet, the little red warning light shows up before the podium, the tapes begin to turn—and a recorded version of "Il Trovatore," the first to be made in the

(Continued on Page 57)

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Continued from Page 56

United States, is on its way to completion.

Popular recording follows a different approach—two different approaches, according to whether the "pop" disc is made on stage or in a recording studio. All popular recording begins with "publishers' day," the day set aside by the recording company's Artist and Repertoire head (known as the A&R man) for the interviewing of music publishers and the inspection of their newest hits.

The A&R man looks out not merely for potential hit tunes, but for material suited to the particular styles of his singers. He may pick five or six new songs, designating one for Eddie Fisher, another for Perry Como, etc. Once the decision on tunes and artists has been made, the A&R man seeks out a top arranger. This is an important step, since the success of most popular tunes depends largely on arrangements.

Next, the session is set up in the same vast studio in Manhattan Center. Bands and artists are there in working clothes, waiting for the director and the engineers to test for tonal balance, and in due course, the "takes" begin—it is possible that all is in good order on the first take; it may be that twenty will be needed.

Actual recording is governed by many variable factors, the result again depending on an over-all feeling of rightness. The A&R man, the engineers, the musicians, the artists all have their moods and their problems, and each session stands as an individual enterprise. One of these sessions began in tension; the company was doubtful about the album being made, the A&R man was enthusiastic about it, the artist was casual and the musicians were nervous. When the time came for the first take, the artist told a joke or two, the mood of insecurity was instantly dispelled, and the reaction was so favorable that no further takes were needed.

When the takes are completed and in good order, a master record is made, and then comes the important business of "plugging." Pre-view copies of the records are sent out about a month in advance of public sale to disc jockeys, favorite bands, big-name singers. During this month of plugging, the pressing of the records is done. Many are made at a time, the actual number depending on how many the company wants turned out.

Occasionally, popular records are made directly from the concert halls and broadcasts instead of in the studio. This brings up the question of which type of recording is better. Informed opinion is that there are advantages on both sides. Studio recording, with its business-like procedure of trial, error and correction,

(Continued on Page 59)

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THE USE OF THE FLUTES IN THE WORKS OF J. S. BACH

(Continued from Page 51)

this instrument, he scores these flutes with the French G clef on the first line of the staff. This causes the notes to be sounded a minor third higher than our own G clef on the second line. In a few cantatas, which were performed where the tone of the organ was in "Cornet-Ton" or "Chorton," certain transpositions had to be made in addition by the flute players. In the larger choruses of Cantata No. 71, it seems impossible that the independent lines of these soft flutes could have come to a full realization without doubling, especially where the brass family is employed.

Up to his Leipzig period Bach employed practically only the "Blockflöte." Terry lists Cantata No. 189 with the use of the traverse flute. This was probably composed in the period of 1707-1710 and the instrument is designated by the term "Flauto," which was always used by Bach for the "Blockflöte" type of flute. Terry qualifies his listing with "(?) authentic." The score used by the Bach gesellschafft editors was not an autograph one. It must have been built up from the parts and, contrary to all custom by Bach, the highest instrumental part, in the placing of the score, is the "Violine." Under this came the "Flauto" and "oboe" respectively. The order has been corrected in the score of the Bach gesellschafft edition. Bach also indicated "d'une Traversiere" in the listing of the instruments of the Fifth Brandenburg Concerto in D Major, which was composed in 1721.

In the Serenata, "Durchlaucht's Leopold," which was probably composed in 1718, he indicates "du traversieri." These and the sonata for flute, the date of composition of which is uncertain, are probably the only uses of the traverse flute before his Leipzig period.

After that he starts immediately with the newer form of the instrument in the St. John Passion and the Magnificat. Up to the period 1716, there are nine cantatas, including one secular cantata, the well-known "Was mir behagt ist nur die muntere Jagd," in which the Blockflöte is used.

In spite of his general adoption of the traverse flute with the beginning of his position at St. Thomas at Leipzig, he reverted to the use of the "Blockflöte" in eleven cantatas. All of these cantatas show from the text why Bach selected this softer and more impersonal instrument. Its use is just another evidence that Bach felt a particular quality in the instrument, which would best express its deeply spiritual relationship to the text as he conceived it.

The cantatas before his Leipzig period in which he used the "Blockflöte" were Nos. 71 (1708), 189 (1707-10), 106 (1711), 18 (1713), 142 (1713), 182 (1714), 161 (1715), and "Was mir behagt (1716). The numbers of the cantatas after 1723 were 119 (1723), 81 (1724), 68 (1724), 46 (1724-27), 25 (1731), 175 (1735), 127, 180, 122, 13 and 39. The latter five were composed after 1736. (To be continued next month)

BEWARE OF BARGAINS

(Continued from Page 24)

fact that pipe organs for best results must be designed for a particular church, auditorium or room. When properly installed they are voiced correctly for that location and no other. Acoustics are tricky; an organ which sounds well in one location may be totally inadequate in another. One is playing with fire when he assumes that organs are as interchangeable as spare Ford parts. They may sometimes be interchanged with good results by a man who understands the work. But there are many instruments which have had their effectiveness destroyed by being moved from one location to another.

When old pipes are used, it is always more satisfactory and generally cheaper in the long run to engage an expert organ-builder for the work. It is a big responsibility to revoice and relocate a set of pipes. In any old installation there are sets of pipes which should be retained and sets which should be junked. Who is to say which is

which, ministers, vestrymen, church committees? This is a decision calling for the skill and experience of an expert. Church officials would do well to seek the best advice they can obtain, and follow it.

Above all they should beware of "bargains." Generally speaking, there is no such thing. Occasionally one finds offered for sale old high-pressure unit organs from theatres. Even though the price is attractive, the instruments are not. They are generally organs which were worn out before they outlived their usefulness in the theatre. Even when they are in good condition, their shrill strings and woolly flutes do not fit into the acoustic scheme of a well-rounded church instrument. The whole concept of theatre-organ building of the Twenties is not compatible with our ideas now.

In all these matters the most efficient safeguard is that employed in shopping for a used car; get expert opinion, and let the buyer beware.

THE END

BACK OF THE SCENES

(Continued from Page 57)

yields perhaps a smoother result; the work is timed to fit into playing time and the artists are conscious of this. Stage recordings, more like entertainment, are freer, more spontaneous and less organized. What they lose in polish, they gain in spirit.

The various trade names applied to records grow out of the mechanics of acoustics and engineering and do not influence the actual method of record-making. High fidelity (Hi Fi) records, for instance, represent a striving toward better and more realistic reproduction of sound made possible through the structure and use of recording devices rather than through any differences in the sessions themselves.

Similarly, the varying speeds of record playing are arranged after the master disc has been cut. At the present time, recording companies generally press the "platters" in all three speeds (33 $\frac{1}{3}$ rpm, 45 rpm, and 78 rpm).

The making of LP records is based on the principle of "micro-groove" recording. This means that on LP records, grooves are smaller and closer together, allowing more music to be put on one disc. This process is further enhanced by the skilled and somewhat complicated use of "variable pitch," which refers

to the space (called uncut surface, or "land") between microgrooves. LP recording reduces the land as much as possible, thereby increasing the number of grooves. This, however, lies within the realm of the engineers. THE END

CONTESTS AND ADJUDICATORS

(Continued from Page 19)

It is only natural that any project involving so many thousands of persons and in so vastly separated areas will be conducted with correspondingly varied types of objectives and results. Oftentimes such criticism is justified. Frequently the weaknesses of our contests lie in the inefficiency of the administration of the contests. The organization, planning and management are at fault, although the contest itself usually is criticized.

In other instances, we find inadequate facilities, ineffective planning by the local host, insufficient equipment and lack of community interest or support. Frequently, complaints stem from unsatisfactory and unqualified adjudication.

Although first impressions would seem to indicate that inferior adjudication is the primary reason for much of the dissatisfaction and quarrel with contest ratings, the final and

(Continued on Page 63)



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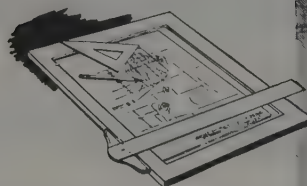
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DOWN UPON THE SUWANNEE

(Continued from Page 12)

each of the five afternoon and evening programs with Indian songs and dances. A far cry from modern-day music, Osceola cupped his hands to his mouth, looked at the tall pines and oaks above his head and let out the call of the *Buffalo Song* in accents loud enough to be heard clearly across the banks of the famous Suwannee.

But what the raucous *Buffalo Song* of Osceola lacked in harmony as it echoed across the river, old-time singing on the program was enough to balance it. The haunting notes of the negro spirituals, the rollicking dance of the Czechoslovakian *Beseda*, the old songs from the shape-note books of the early south were beautifully harmonized. To most modern teachers, an unfamiliar way of singing, the reading of shape notes was the only kind of musical training possible for many years in isolated southern rural communities. A singing master "pitched" the tune and his group sang the four "buckwheat" or shape notes, "a, sol, la, mi." The words followed after the tune was sung.

The story behind this unique festival of folk music, melting pot of race, color and creed, in the deep south, with more than 500 musicians appearing at their own expense, is as simple and beautiful as the folk music itself. Thus it could be duplicated in practically any locale in America, rich as all communities are with their particular musical heritage handed down from European, African and Asiatic ancestors.

Believing that everybody loves to sing and dance and that the truly great music of America is encompassed in the songs learned at mother's knee and within the bosom of the family, the sponsors of Stephen Foster Memorial conceived the idea of the folk song festival.

It was not a money-making venture for the small admission charge scarcely paid for setting up the rustic stage and other necessary expenses. Both children and adults paid a dollar to attend the entire festival, or 35 cents per child for a single performance and a dollar for grown-ups. An advance from a special fund set up in the Stephen Foster Memorial was borrowed to make the preliminary arrangements.

This was possible because the memorial itself has an unusual setup in its dedication to acquaint every man and woman, boy and girl in America with the cultural, historic and patriotic value of good down-to-earth folk music such as Foster wrote. Although his music was printed, many of the best folk songs have been handed down merely "by ear."

With Foster's aim in mind in writing music for the plain folks, the beautiful memorial built at White Springs reached out to the amateur

musician as well as the professional. Started by the Federated Music Clubs of Florida, the Memorial was taken over in 1949 by the State of Florida. The completed brick museum, splendid with its tall, white columns, houses eight intricate dioramas depicting Foster's famous songs and original writings. Plans are underway for a huge amphitheatre, a carillon of tubular bells which will be the world's largest and a heroic-size statue of Stephen Foster, all of which, like the museum, will be free to the public.

Enthusiastically sponsored by Mrs. W. A. Saunders of White Springs, a musician and civic leader, as well as many other well-known musicians and cultural leaders of the state, it was only natural that the folk song festival should be conceived and brought to the banks of the Suwannee as part of the educational program connected with the museum.

More than a year before the festival, members of the Stephen Foster Memorial Commission met and formed a special All Florida Folk Festival Association. Officers were elected and Miss Helen Bixley of Lake City, secretary, began the meticulous task of contacting representative groups of various nationalities in the state.

One of the amazing parts about the finished program was that all these groups sent sizable delegations to sing and dance at the festival. Even as a trial balloon, the folk festival was enthusiastically received by these music lovers although they had never heard one.

From Masaryktown, a struggling little community near Tampa in southern Florida, came a score of dancers and musicians wearing beautiful handmade and embroidered garments brought over from Czechoslovakia. Most of these were teenage boys and girls, including a remarkable young accordionist by the name of Jerry Psenka who volunteered to play for other groups in addition to his own. The joy of playing which radiated from his handsome, blond face as his fingers touched the keys was an inspiration.

From Jacksonville, great city of North Florida, came a choir from the Jewish Synagogue with Israeli folk songs and congregational chants. The Greek section of the city sent a girls' choir with their religious songs. The Mormons from the same city came in picturesque long full-skirted dresses and bonnets of calico. As they sang, they re-enacted the trek of the followers of Brigham Young in search for a home.

From the University of Florida at Gainesville, in the middle of the state, came an unusually sweet singer, Valerie Haynes, with her auto-harp.

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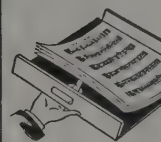
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DOWN UPON THE SUWANNEE

(Continued from Page 61)

tion was given by Spanish descendants of St. Augustine, oldest U. S. city. Wearing beautiful satin and embroidered costumes with flowing black lace mantillas handed down through generations, the group gave a pantomime of St. Augustine's early history complete with songs and dances from that era.

Unusually good were the Negroes, natural protégé of folk music with many of their spirituals originating in the days of slavery as the soul cry of a race in bondage. Negro school children swung in native rhythm to their singing games. A waitress from the White Springs hotel, Annie Tomlin, gave such an excellent rendition of "Brer Rabbit, de Tar Baby and Mr. Fox," famous Uncle Remus story, that the audience clamored for more.

Like the lovable little fiction character of Topsy, the finished program "just grew." At the beginning the sponsors themselves had no idea how it would turn out or if it would be well received. They planned each performance (afternoon and evening on Friday and Saturday, afternoon religious program on Sunday) to give a variation of folk music. Lively square dancing and fiddle tunes were interspersed with sad and dreamy ballads. The meticulous chants of the Jewish Synagogue were followed by the jig-time rhythm of the Negro songs.

In addition to attracting a great crowd of music lovers, the festival also accomplished another aim: to prove that music is one plane on which all races and creeds can meet and enjoy harmony. THE END

VIOLINIST'S FORUM

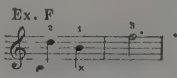
(Continued from Page 25)

cleaner but also allows a strong finger to be used on the high A. The D is taken as an extension and so is the A, the hand coming forward after the third finger has stopped its note. It requires practice, this modern fingering, but the final results more than justify the time spent on it.

Ex. E: from the Larghetto of Handel's D major Sonata



The object of this fingering is to get a strong finger—the third—on the three most important notes: the D, C natural, and B. As this phrase ends in the second position, the next phrase should be fingered as in Ex. F.



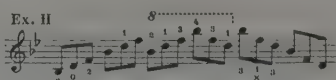
the first finger extending, not shifting, to the B.

Ex. G: from the first movement of the Mendelssohn Concerto



The value of this fingering is that it requires only a very small shift from the C to the E, instead of the long shift when these two notes are played with the third finger and then the first.

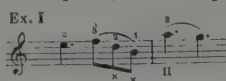
Something of the same principle pertains in the modern fingering for all descending three-octave triad arpeggios above A, as illustrated in Ex. H:



Here the descending shift to the third finger is not only shorter than

to the fourth, but also is made to a much stronger finger. The fingering for three-octave dominant and diminished sevenths was given on this page in December 1945. It will be seen that these carry out the principle of Extension Fingering.

The final example, from the Andante of the Mendelssohn Concerto (see Ex. I), shows the principle used for a purely musical purpose.



The old fingering for the first measure was a shift from the F to the D with the third finger, giving two noticeable shifts in the first five notes—this in a composition where slides should be reduced to an absolute minimum. Using the fingering given here, the hand leans back slightly on the F, slightly more on the D, and completes the downward motion on the B. There has been no shift, but rather a crawling backwards of the hand that makes no slide yet allows the player to keep a singing quality of tone. A light, quick slide is certainly acceptable on the shift to the A: so wide a skip needs to be softened somewhat in any melodic passage.

It is not recommended that Extension Fingering be taught to a pupil before he is thoroughly familiar with the positions. However, as soon as he can move freely between them, then is the time to introduce it. When he begins to study three-octave arpeggios he should certainly be given the fingering suggested in Ex. H, for it is as easy to learn as the traditional fingering—all that the student need remember is to keep his first finger extended backward a little as he makes the downward shift.

THE END

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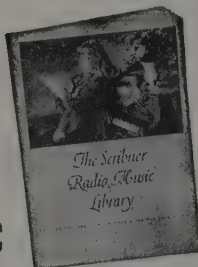
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CONTESTS AND ADJUDICATORS

(Continued from Page 59)

True reasons for such dissension lie in the hands of those who administer the contest and in the final analysis are responsible for the selection of the adjudicators who, in turn, developed the problem.

In the field of music contests, too frequently there seems to be no screening of adjudicators. For the most part they have no opportunity to attend a school for adjudicators, but rather secure their experience by the proverbial "guess or gosh" method.

In view of such undesirable circumstances, it is the first and final responsibility of those who would select the adjudicator to be certain that only those judges who possess the necessary musicianship, training, experience and "know-how" be granted adjudicating assignments.

No contest can honestly serve the purposes for which our contests were conceived unless the adjudicator is competent. Most situations now require multiple adjudicators, especially for the large ensembles such as band, orchestra and chorus. It seems that three are preferable. While it is not imperative that they confer, however, since standards of performance vary and opinions differ, it is quite generally recommended that following the performance of two or three organizations within a given classification, the judges be permitted to confer for the purpose of establishing a norm for that particular class, grading all organizations up or down from the agreed norm and standard established by the previous groups.

In selecting adjudicators, it is desirable to look into their experience and record in the school field. Many excellent professional teachers, performers and conductors who possess the necessary musicianship to qualify as top-flight adjudicators are not sufficiently informed of the school

problems, standards, objectives and limitations to do an efficient job as an adjudicator of these groups. The adjudicator, to be properly qualified, should have taught, conducted and worked in the school field.

It is the responsibility of the adjudicator to offer such comments, criticism, suggestions and data which will serve as valuable material for further progress of those judged. His analysis should be keen, direct and as complete as possible. His criticism should serve as criteria for the development of higher standards, encouragement and other necessary elements of performance.

The adjudicator must further realize that the fundamental purposes of the contests, aside from an honest attempt to earn a first division rating, involve the teaching of students to conduct themselves in such a manner that they will achieve the true values of the contest in its every phase and thus receive not only a rating, but of more importance, full measure of benefit from the experience of having participated.

In order to achieve these objectives and to fulfill his total obligations to the contestants, the adjudicator must be able to express himself clearly, concisely and tactfully.

He must be as stimulating, encouraging and helpful to those groups receiving a 3rd or 4th division rating, as those receiving a 1st division.

Finally, may I reiterate the values of contest participation *are to be found in its preparation*, rather than in the final performance. Most of these values are realized *before* the group performs at the site of the contest. If proper attitudes have been established, the final rating is likely to be less disappointing and certainly less important than the values gained from its preparation, or even from the adjudicator's evaluation of the performance. THE END

TEACHER'S ROUNDTABLE

(Continued from Page 22)

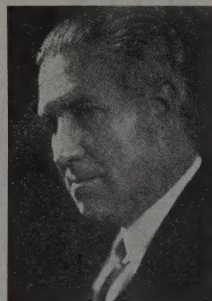
grade every little thing, such as scales, arpeggios, memory work, etc.? I would appreciate greatly any help you can give me on this matter. Thank you.

E. B. C., Virginia

Giving awards in a recital seems a good idea, for it encourages the pupils to work harder and it stimulates their interest. How many should be given depends upon the number of pupils presented, and their individual merits. I think an average of 30% would be reasonable, but if a greater percentage of pupils play well it should by all means be increased—and vice-versa if their performance doesn't measure up to your expectations.

As to grading, I think it should be done in as detailed a manner as possible. A careful record of their work in scales, arpeggios, double notes, octaves, memorizing, etc. ought to be kept throughout the year. In this respect I suggest that you read my paragraph called "My Music Record" in the March 1953 issue of ETUDE. This little booklet by Eula Ashworth Lindfors is most valuable in keeping tab of every pupil's activity, concentration, seriousness of purpose, assignments and results from one lesson to another. Besides, it simplifies immensely the book-keeping and this particular phase—important, indeed!—is not the least one of its merits.

THE END



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Bloch: Poems of the Sea
Hindemith: Piano Sonata No. 2
Kabalevsky: Sonata in C Major
Bartok: Six Dances in Bulgarian Rhythm

Etude Records (no relation to ETUDE, the music magazine) introduces itself with a lively piano disc featuring the splendid talent of young Jerome Rappaport. With the exception of the difficult dances from Bartok's "Mikrokosmos" (Nos. 148-153), the modern piano works on the disc have been recorded for the first time. Rappaport handles all his choices with distinction, which is fortunate since they are good teaching material and should be more widely known. After noting mildly scratchy surfaces, it may be said that the piano tone has been faithfully reproduced. (Etude 101)

Schumann: Carnaval, Op. 9
Mozart: Sonata No. 14 in C Minor, K. 457

Sonata No. 15 in C Major, K. 545
Many a piano student in the future will find inspiration in this excellent Walter Gieseking disc. The Schumann opus was recorded in 1951, the Mozart C Major in 1949, the Mozart C Minor as far back as 1938. The reproduction varies with the period and never attains hi-fi standards, but the value of the record lies in the uncommon art of the performing master. The *Carnaval* is spirit-perfect as well as letter-perfect, and the Mozart is what every pianist dreams of doing on one side of Jordan or the other. (Columbia ML 4772)

Thomson: Variations on Sunday School Themes
Sessions: Chorale No. 1 and Three Choral Preludes

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similar gospel songs. Roger Session two works are pretty severe in the harmonic structure but, like Thomson's variations, they meet the match in Miss Mason, the Columbia chapel instrument, and the recording skill of Esoteric's Jerry Newman (Esoteric 522)

Richard Strauss: Four Last Songs

Lisa della Casa was an ideal choice for this recording of Strauss' last songs, the latest of which was written less than a year before his death in 1949 at the age of 83. Tender, tranquil, autumnal, the songs (especially *Im Abendrot*) are the fitting farewell of the great composer. The soloist, singing with the Vienna Philharmonic under Karl Bohm, reveals such sympathetic tone coloring as to bring out the full loveliness of these little-known Strauss songs. (London 9072)

Mozart: Concerto No. 15 in B-Flat Major, K. 450
Concerto No. 18 in B-Flat Major, K. 456

Here's an example of happy music making that will delight many a music lover. Ingrid Haebler, young Viennese pianist, and the Pro Musica Symphony conducted by Hans Hollreiser play these two lesser-known concerti in the relaxed manner of those who know the style well and can subordinate technique to communication. Technically the disc is adequate. (Vox, PL 8300)

Copland: Music for the Theatre
Weill: Suite from "The Three Penny Opera"

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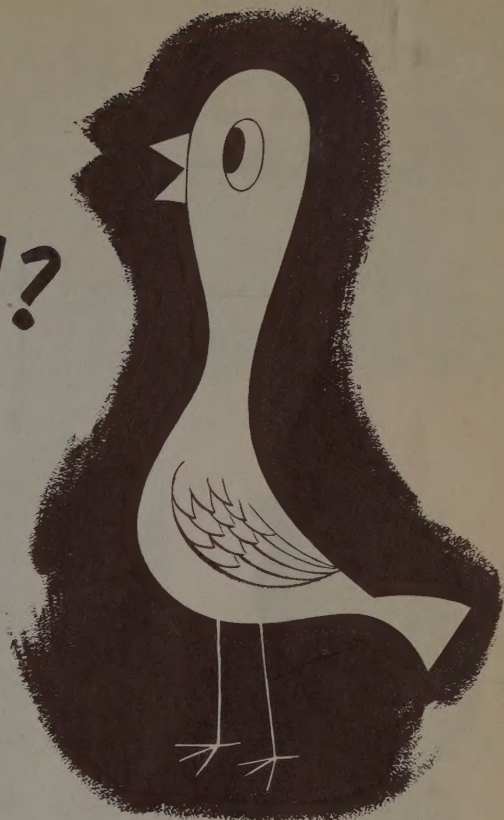
Liszt: Fantasia and Fugue on B. A. C. H.

Reubke: Sonata in C Minor on the 94th Psalm

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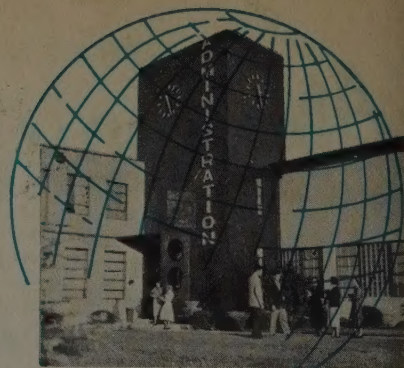
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